

## Abstract

Title of dissertation: TENEBRAE:  
FOR SSATB SOLOISTS, CANTORS, AND STRING QUARTET

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*Tenebrae* represents a complete musical setting of the texts prescribed for the Office of Tenebrae observed Thursday in Holy Week. In its complete form, *Tenebrae* is intended to be used liturgically, providing new musical material that is organic to the nature and purpose of the service while appealing to the modern aesthetic. The influence of several musical styles associated with these texts is intended to ground the new work with the service's traditions. Selections of this composition are designed to be excerpted for concert performance or for use in other liturgical functions.

The first half of the office consists of texts occurring in cycles of threes, each cycle bringing the service deeper into darkness. Musically, the change in tone is represented by a gradual increase in dissonance and a modulation in style. The texture at the beginning is simple, with little counterpoint and harmonies that track a melodic line in an approximation of the effect of parallel organum. The Lessons of the First Nocturn introduce references to Renaissance polyphony and the virtuosity associated with the *Leçons de ténèbre*. The music becomes denser and more agitated until reaching moments of aleatory and extreme dissonance in the Second

Nocturn. The Third Nocturn presents a gradual return to the meditative sound world of the opening.

At Matins consists of one large dramatic arc encompassing three smaller arcs representing each of the three nocturns. At Lauds consists of a fourth arc at the level of the nocturns, but presents a different aesthetic. At this point, the service descends deep into meditation as the church continues to darken. The music, then, must complement the service's meditative qualities rather than create a distraction.

As a whole, *Tenebrae* can be thought of as one large stylistic arc that begins in the meditative sound-world of Sacred Minimalism, proceeds to references to chant and organum, then to polyphony and Baroque style until it reaches a tonal space at home in the 21<sup>st</sup> century. The process is then loosely reversed as the piece ends.

TENEBRAE  
FOR SSATB SOLOISTS, CANTORS, AND STRING QUARTET

by

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## Preface

*Tenebrae* represents a complete musical setting of the texts prescribed for the Office of Tenebrae observed Thursday in Holy Week. In its complete form, *Tenebrae* is intended to be used liturgically, which requires several considerations outlined below. Selections of this composition are designed to be excerpted for concert performance or for use in other liturgical functions. The lessons of the first and third nocturns and the four movements for string quartet are particularly well-suited for concert performance. The responsories can work well as short motets in during a liturgy or as concert pieces. The chant harmonizations presented during Lauds could be easily adapted for regular use throughout the church year.

### Musical Material

This composition is intended to provide new musical material that is organic to the nature and purpose of the service of Tenebrae while appealing to the modern aesthetic. The influence of several musical styles associated with these texts is intended to ground the new work with the traditions associated with the service.

Plainsong and chanted psalms traditionally permeate a Tenebrae service, and they are built into the fabric of this composition. After the prelude, the service begins with the plainsong appointed for the opening antiphon. As the antiphons for Matins progress, the plainsong becomes increasingly distorted. The antiphon at the Benedictus, the final antiphon of the service, refers to the opening antiphon in that it is sung to the undistorted plainsong appointed for that text.

The psalms throughout are chanted to the appointed psalm tones, maintaining their integrity largely uncorrupted. The newly composed harmonizations for the psalms during Lauds are intended as a compliment to the psalm tones rather than their musical development. When

they appear in pure form in the following pages, the plainsong and psalm tones have been labeled with the appropriate Mode or Tone. Other uses of plainsong and psalm tones include chanted verses in the final four responsories and the use of Tone VII and *Tonus Peregrinus* as musical material for the Interlude at the Second Nocturn.

## **Form**

Among the more striking elements of *Tenebrae* is its dramatic arc. The first half of the office consists of texts occurring in cycles of threes, each cycle bringing the service deeper into darkness. Musically, the change in atmosphere is represented by a gradual increase in dissonance and a modulation in style. The piece begins with the prelude in a sound world influenced by the composers associated with ‘Sacred Minimalism,’ such as Pärt and Taverner. This music is characterized by slow-moving sonorities that are grounded in triadic harmony, but reimagined in the context of the 20<sup>th</sup> century. The texture at the beginning is simple, with little counterpoint and harmonies that track a melodic line in an approximation of the effect of parallel organum. The Lessons of the First Nocturn introduce references to Renaissance polyphony and the virtuosity associated with the *Leçons de ténèbre* of the French Baroque. As the First Nocturn progresses, the music becomes denser and more agitated until reaching moments of aleatory and extreme dissonance in the Second Nocturn. The last responsory in the Second Nocturn introduces a plainsong verse to signify that the Third Nocturn presents a gradual return to the meditative sound world of the opening.

At Matins consists of one large dramatic arc encompassing three smaller arcs presented in each of the three nocturns. At Lauds consists of a fourth arc at the level of the nocturns, but generates a more subdued aesthetic. The music at Lauds is primarily variations of plainsong,

psalm tone chanting, and Anglican chant, all preceded by a repetitive string movement. At this point, the service descends deep into meditation as the church continues to darken. The music, then, must complement the service's meditative qualities rather than distract from it.

As a whole, *Tenebrae* can be thought of as one large style arc that begins in the meditative sound-world of Sacred Minimalism, proceeds through references to chant and organum, then to polyphony and Baroque style until it reaches a 21<sup>st</sup> century aesthetic space. The process is then loosely reversed as the piece ends.

## **Performance Considerations**

### **Instrumentation**

The core ensemble for *Tenebrae* is modeled on Buxtehude's great *Membra Jesu nostri*, which is scored primarily for five singers SSATB, two violins, viola, and continuo. The Lessons in this service must be sung by soloists, but the other portions would work well with a choir. *Tenebrae* is traditionally performed *a cappella*. If that is desired, the movements with strings may be omitted, and the lessons of the first and third nocturnes sung into a psalm tone.

### **Lucernarium**

Lucernarium is not traditionally part of a *Tenebrae* service. The term is used in this score as a poetic title for the Prelude. This music is intended for one or all of the following purposes: (1) Simply as prelude music. (2) As music played during the entrance of the sacred ministers. (3) As music played during the lighting of the candles on the hearse. If it is wished that the service begins in silence, this movement may be omitted.

## **Ensemble placement**

When performed liturgically, care must be taken to ensure this music is not presented as a concert. It is recommended that the core ensemble (five singers, string quartet, and conductor) are placed behind or otherwise out of sight of the congregation. The two cantors may be placed in front of the congregation on either side of the choir. They need not be in sight of the conductor. This set-up will allow the congregation to focus on the service while adding a spatial element to the music.

## **Psalms & Nocturn 2 Lessons**

The psalms should be sung antiphonally, beginning with the Decani cantor and alternating by verse. Cantors remain seated. During Lauds, the cantors remain seated and proceed as at Matins. The main ensemble will respond with the appointed verses in harmony. Care should be taken that pacing remains consistent between the verses as they come from different parts of the church.

One cantor should sing Lessons 4 and 6, the other cantor should sing Lesson 5. The lessons are traditionally recited from the front of the choir on the Epistle side.

## **Regarding the text cuts**

Given the quantity of text, the cuts to the psalms represented in this score are recommended by the composer. Performers may choose to make additional cuts or to remove cuts as appropriate. It is suggested that no fewer than six verses of any given psalm are sung, except: four verses of Psalm 51 are appropriate at the beginning of Lauds when the repetition of Psalm 51 following *Christus factus est* is sung rather than recited.



**Performance note**

In general, the ensemble should perform similarly to historically informed Baroque style. In the strings, particularly in the slower sections and in chords with small dissonances, vibrato should be kept to a minimum for clarity of harmony. Bowing position should be slightly closer to the bridge to produce a brighter tone.

**Less common notation**

ST     sul tasto

SP     sul ponticello

N     normale (cancels ST or SP)

N---ST gradually move from the first bowing position to the second

## **Dedication**

for Katherine

## **Acknowledgements**

There are many people without whom this project could not have been undertaken successfully, and my thanks to them is immeasurable. My graduate advisor: Mark Wilson. The members of my advisory committee: Robert Gibson, Dora Hanninen, Douglas Julin, and Edward Maclary. Those with whom I previously studied composition: Leonardo Balada and Joel Phillips. The musicians of St Paul's, K Street: John Bohl, Robert McCormick, and Jeffrey Smith, and the members of the parish's choir for their incalculable influence and contribution to by growth both in musicianship and in humanity. Additional thanks to Jeffrey Smith for his enthusiastic support of this project, his contribution to my understanding of *Tenebrae*, and his support for the premiere. To the performers who premiered this piece, Katelyn Aungst, Jennifer Piazza-Pick, Jordan Swett, David Miranda, Ross Tamaccio, Shaun Amos, John Murton, Rey asaki, Chad Slater, Calvin Liu, Peter Franklin. To my family: Alice, Paul, Lauren, Christine, Adam, David, Dee Dee, Sara, Daniel, and especially to Katherine, to whom this piece is dedicated.

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## Text and Translations

### At Matins

#### Nocturn 1

##### **Antiphon 1:** *Zelus domus*

The zeal of thine house hath even eaten me: and the rebukes of them that rebuked thee are fallen upon me.

##### **Psalm 69:** *Salvum me fac*

1. Save me, O God: for the waters are come in; even unto my soul.
2. I stick fast in the deep mire, where no ground is: I am come into deep waters, so that the floods run over me.
3. I am weary of crying; my throat is dry: my sight faileth me for waiting so long upon my God.
4. They that hate me without a cause are more than the hairs of my head: they that are mine enemies, and would destroy me guiltless, are mighty.
5. I paid them the things that I never took: God, thou knowest my simpleness; and my faults are not hid from thee.
6. Let not them that trust in thee, O Lord God of hosts; be ashamed for my cause: let not those that seek thee be confounded through me; O Lord God of Israel.
7. And why, for thy sake have I suffered reproof: shame hath covered my face.
8. I am become a stranger unto my brethren: even an alien unto my mother's children.
9. For the zeal of thine house hath even eaten me: and the rebukes of them that rebuked thee are fallen upon me.
10. I wept, and chastened myself with fasting: and that was turned to my reproof.
11. I put on a sackcloth also: and they jested upon me.
12. They that sit in the gate speak against me: and the drunkards make songs upon me.
13. But, Lord, I make my prayer unto thee: in an acceptable time.
14. Hear me, O God, in the multitude of thy mercy: even in the truth of thy salvation.

##### **Antiphon 2:** *Avertantur retrorsum*

Let them be turned backward and put to confusion, that wish me evil.

##### **Psalm 70:** *Deus, in adiutorium*

1. Haste thee, O God, to deliver me: make haste to help me, O Lord.
2. Let them be ashamed and confounded that seek after my soul: let them be turned backward and put to confusion that wish me evil.
3. Let them for their reward be soon brought to shame: that cry over me: There, there.
4. But let all those that seek thee be joyful and glad in thee: and let all such as delight in thy salvation say alway; The Lord be praised.
5. As for me, I am poor, and in misery: haste thee unto me, O God.
6. Thou art my helper, and my redeemer: O Lord, make no long tarrying.

##### **Antiphon 3:** *Deus meus*

Deliver me, O my God, out of the hand of the ungodly.

##### **Psalm 71:** *In te, Domine, speravi*

1. In thee, O Lord, have I put my trust; let me never be put to confusion: but rid me and deliver me in thy righteousness; incline thine ear unto me, and save me.
2. Be thou my strong hold, whereunto I may alway resort: thou hast promised to help me; for thou art my house of defense and my castle.
3. Deliver me, O my God, out of the hand of the ungodly: out of the hand of the unrighteous and cruel man.
4. For thou, O Lord God, art the thing that I long for: thou art my hope, even from my youth.
5. Through thee have I been holden up ever since I was born: thou art he that took me out of my mother's womb; my praise shall be always of thee.
6. I am become as it were a monster unto many: but my sure trust is in thee.
7. O let my mouth be filled with thy praise: that I may sing of thy glory and honor all the day long.
8. Cast me not away in the time of age: forsake me not when my strength faileth me.
9. For mine enemies speak against me; and they that lay wait for my soul take their counsel together, saying: God hath forsaken him; persecute him, and take him, for there is none to deliver him.
10. Go not far from me, O God: my God, haste thee to help me.

V. Let them be turned backward, and put to confusion. R. That wish me evil.

##### **Lesson 1** Lamentations 1:1-5

*Incipit Lamentatio Jeremiae Prophetæ.*

[Aleph.] How doth the city sit solitary, that was full of people:  
how is she become as a widow,

The beginning of the Lamentation of Jeremiah the Prophet.

she that was great among the nations,  
and princess among the provinces,  
how is she become tributary!

[Beth.] She weepeth sore in the night,  
and her tears are on her cheeks:  
among all her lovers she hath none to comfort her:  
all her friends have dealt treacherously with her:  
they are become her enemies.

[Ghimel.] Judah is gone into captivity because of affliction,  
and because of great servitude:  
she dwelleth among the heathen,  
she findeth no rest:  
all her persecutors overtook her between the straits.

[Daleth.] The ways of Zion do mourn,  
because none come to the solemn feasts:  
all her gates are desolate:  
her priests sigh,  
her virgins are afflicted,  
and she is in bitterness.

[He.] Her adversaries are the chief,  
her enemies prosper;  
for the Lord hath afflicted her  
for the multitude of her transgressions:  
her children are gone into captivity before the enemy.

*Jerusalem, convertere ad Dominum Deum tuum*

#### **Respond 1**

*In monte Oliveti oravit ad patrem:  
Pater si fieri potest transeat a me calix iste.*

R. *Spiritus quidem promptus est caro autem infirma.*

V. *Vigilate, et orate, ut non intretis in tentationem:*

#### **Lesson 2** Lamentations 1:6-9

[Vau.] And from the daughter of Zion  
all her beauty is departed:  
her princes are become like harts that find no pasture,  
and they are gone without strength before the pursuer.

[Zain.] Jerusalem remembered in the days of her affliction  
and of her miseries  
all her pleasant things that she had in the days of old,  
when her people fell into the hand of the enemy,  
and none did help her:  
the adversaries saw her,  
and did mock at her sabbaths.

[Heth.] Jerusalem hath grievously sinned;  
therefore she is removed:  
all that honored her despise her,  
because they have seen her nakedness:  
yea, she sigheth, and turneth backward.

[Teth.] Her filthiness is in her skirts;  
she remembereth not her last end;  
therefore she came down wonderfully:  
she had no comforter.

O Lord, behold my affliction:  
for the enemy hath magnified himself.

*Jerusalem, convertere ad Dominum Deum tuum*

#### **Respond 2**

*Tristis est anima mea usque ad mortem:*

Jerusalem, return unto the Lord thy God

On the Mount of Olives he prayed to his Father:  
"Father, if it be possible, let this cup pass from me.  
The spirit indeed is willing, but the flesh is weak.  
Watch and pray that ye enter not into temptation:

My soul is sorrowful even unto death;

*sustinete hic, et vigilate mecum:  
nunc videbitis turbam, quæ circumdabit me.*

R. *Vos fugam capietis, et ego vadam immolari pro vobis.*

V. *Ecce appropinquat hora,  
et Filius hominis tradetur in manus peccatorum.*

### **Lesson 3** Lamentations 1:10-14

[Jod.] The adversary hath spread out his hand  
upon all her pleasant things:  
for she hath seen that the heathen  
entered into her sanctuary,  
whom thou didst command  
that they should not enter into thy congregation.

[Caph.] All her people sigh, they seek bread;  
they have given their pleasant things  
for meat to relieve the soul:  
See, O Lord, and consider;  
for I am become vile.

[Lamed.] Is it nothing to you,  
all ye that pass by?  
behold, and see if there be any sorrow  
like unto my sorrow,  
which is done unto me,  
wherewith the Lord hath afflicted me  
in the day of his fierce anger.

[Mem.] From above hath he sent fire into my bones,  
and it prevaleth against them:  
he hath spread a net for my feet,  
he hath turned me back:  
he hath made me desolate  
and faint all the day.

[Nun.] The yoke of my transgressions is bound by his hand:  
they are wreathed,  
and come up upon my neck:  
he hath made my strength to fall,  
the Lord hath delivered me into their hands,  
from whom I am not able to rise up.

*Jerusalem, convertere ad Dominum Deum tuum*

### **Respond 3**

R. *Ecce vidimus eum non habentem speciem,  
neque decorem:  
Aspectus ejus in eo non est:  
Hic peccata nostra portavit, et pro nobis dolet:  
Ipse autem vulneratus est, propter iniquitates nostras:  
Cujus livore sanati sumus.*

V. *Vere languores nostros ipse tulit  
et dolores nostros ipse portavit,  
Cujus livore sanati sumus.*

stay you here, and watch with me.

Now ye shall see a multitude, that will surround me.

Ye shall run away, and I will go to be sacrificed for you

Behold the hour is at hand,

and the Son of Man shall be betrayed into the hands of sinners.

Behold we shall see him having neither form  
nor comeliness:

There is no beauty in him.

This is he who has borne our sins and suffered for us.

He was bruised for our iniquities,  
and with his stripes we are healed.

Truly he has borne our griefs  
and carried our sorrows,

And with his stripes we are healed.

## **Nocturn II**

### **Antiphon 1: Liberavit**

The Lord shall deliver the poor when he crieth: the needy also, and him that hath no helper.

### **Psalm 72: Deus, judicium**

1. Give the king thy judgements, O God: and thy righteousness unto the king's son.
2. Then shall he judge thy people according unto right: and defend the poor.
3. The mountains also shall bring peace: and the little hills righteousness unto the people.
4. He shall keep the simple folk by their right: defend the children of the poor, and punish the wrong doer.

5. They shall fear thee as long as the sun and moon endureth: from one generation to another.
6. He shall come down like the rain into a fleece of wool: even as the drops that water the earth.
7. In his time shall the righteous flourish: yea, and the abundance of peace so long as the moon endureth.
8. His dominion shall be also from one sea to the other: and from the flood unto the world's end.
17. His Name shall endure for ever; his Name shall remain under the sun among the posterities: which shall be blessed through him; and all the heathen shall praise him.
18. Blessed be the Lord God; even the God of Israel: which only doeth wondrous things.
19. And blessed be the Name of his Majesty for ever: and all the earth shall be filled with his Majesty. Amen, Amen.

**Antiphon 2:** *Cogitaverunt impii*

They corrupt other, and speak of wicked blasphemy: their talking is against the most High.

**Psalm 73:** *Quam bonus Israel*

1. Truly God is loving unto Israel: even unto such as are of a clean heart.
2. Nevertheless, my feet were almost gone: my treadings had well nigh slipt.
3. And why, I was grieved at the wicked: I do also see the ungodly in such prosperity.
4. For they are in no peril of death: but are lusty and strong.
5. They come in no misfortune like other folk: neither are they plagued like other men.
6. And this is the cause that they are so holden with pride: and overwhelmed with cruelty.
7. Their eyes swell with fatness: and they do even what they lust.
8. They corrupt other, and speak of wicked blasphemy: their talking is against the most High
9. For they stretch forth their mouth unto the heaven: and their tongue goeth through the world.
10. Therefore fall the people unto them: and thereout suck they no small advantage.
11. Tush, say they, how should God perceive it: is there knowledge in the most High?
12. Lo, these are the ungodly; these prosper in the world, and these have riches in possession: and I said, Then have I cleansed my heart in vain, and washed my hands in innocency.
13. All the day long I have been punished: and chastened every morning.
14. Yea, and I had almost said even as they: but lo, then I should have condemned the generation of thy children.
15. Then thought I to understand this: but it was too hard for me.
16. Until I went into the sanctuary of God: the understood I the end of these men.
17. Namely, how thou dost set them in slippery places: and castest them down, and destroyest them.
18. O how suddenly do they consume: perish, and come to a fearful end.

**Antiphon 3:** *Exsurge, Domine*

Arise, O Lord, and maintain my cause.

**Psalm 74:** *Ut quid, Deus*

1. O God, wherefore art thou absent from us so long: why is thy wrath so hot against the sheep of thy pasture?
2. O think upon thy congregation: whom thou hast purchased, and redeemed of old.
3. Think upon the tribe of thine inheritance: and mount Syon, wherein thou hast dwelt.
4. Lift up thy feet, that thou mayest utterly destroy every enemy: which hath done evil in thy sanctuary.
5. Thine adversaries roar in the midst of thy congregations: and set up their banners for tokens.
18. Thou hast set all the borders of the earth: thou has made summer and winter.
19. Remember this, O Lord, how the enemy hath rebuked: and how the foolish people hath blasphemed thy Name.
20. O deliver not the soul of thy turtle-dove unto the multitude of the enemies: and forget not the congregation of the poor for ever.
21. Look upon the covenant: for all the earth is full of darkness and cruel habitations.
22. O let not the simple go away ashamed: but let the poor and needy give praise unto thy Name.
23. Arise, O God, maintain thine own cause: remember how the foolish man blasphemeth thee daily.
24. Forget not the voice of thine enemies: the presumption of them that hate thee increaseth ever more and more.

V. Deliver my soul, O my God, out of the hand of the ungodly. R. Out of the hand of the unrighteous and cruel man.

**Lesson 4** Exposition of S. Augustine on Ps. 55:1

From the Treatise of Saint Augustine, the Bishop, on the Psalms.

Hear my prayer, O God, and hide not thyself from my petition: take heed unto me, and hear me.

These are the words of one disquieted, in trouble and anxiety.

He prays under much suffering, desiring to be released from evil. Let us now see under what evil he lies:

and when he begins to speak, let us place ourselves by him: that, sharing his tribulation, we may also join in his prayer.

I mourn, saith he, in my prayer, and am vexed. When does he mourn? When is he vexed? He says; in my prayer.

He speaks of the evil men whom he suffers: and that sufference of evil men he calls his complaint.

Think not that the evil are in the world to no avail, or that God makes no use of them.



Every wicked man lives either that he may be corrected himself: or that the righteous may be exercised by him.

#### Respond 4

*Amicus meus osculi me tradidit signo:*

*Quem osculatus fuero, ipse est, tenete eum:*

*Hoc malum fecit signum,*

*qui per osculum ad implevit homicidium.*

- R. *Infelix praetermisit pretium sanguinis,  
et in fine laqueo se suspendit.*

- V. *Bonum erat illi, si natus non fuisset homo ille.*

The sign by which my friend betrayed me was a kiss:

He whom I kiss, that is he: hold him fast.

He who committed murder by a kiss

gave this wicked sign.

The unhappy wretch repaid the price of blood  
and in the end hanged himself.

It had been better for that man if he had never been born.

#### Lesson 5

Would that they who now try us were converted and tried with us: yet, though they continue to try us, let us not hate them: for we know not whether any of them will continue to the end in his evil ways.

And mostly, when thou thinkest thyself to be hating thine enemy, thou hatest thy brother, and knowest it not.

The devil and his angels are shown to us in Scripture as doomed to eternal fire.

Their amendment alone is hopeless, against whom we wage a secret strife: for which strife the Apostle arms us, saying;

We wrestle not against flesh and blood: that is, not against men, whom we see,

but against principalities, against powers, against the rulers of the darkness of this world.

Lest that by saying, the world, ye should think perhaps that devils are the rulers of heaven and earth, he says;

Of the darkness of this world. He says, of the world, that is, the lovers of the world: Of the world, that is, the impious and wicked: Of the world, that is, of which the Gospel saith; And the world knew him not.

#### Respond 5

*Iudas mercator pessimus*

*osculo petiit Dominum:*

*ille ut agnus innocens*

*non negavit Iudae osculum.*

- R. *Denariorum numero Christum Iudaeis tradidit.*

- V. *Melius illi erat si natus non fuisset.*

Judas, that most wicked trader

betrayed the Lord with a kiss.

He, like an innocent lamb,

refused not the kiss of Judas:

For a few pence he delivered Christ to the Jews.

It would have been better for him had he not been born.

#### Lesson 6

For I have spied unrighteousness and strife in the city. See the glory of the Cross itself.

Now on the brow of kings is placed that Cross, which enemies did deride. Effect hath proved strength:

he hath subdued the world, not with steel, but with wood.

The wood of the Cross seemed a worthy object of scorn to his enemies;

and standing before that wood they wagged their heads, saying; If thou be the Son of God, come down from the Cross.

He stretched forth his hands to an unbelieving and gainsaying people. If he is just who lives by faith:

he is unrighteous who has not faith. Therefore when he saith unrighteousness, understand that it is unbelief.

The Lord then saw unrighteousness and strife in the city, and stretched out his hand to an unbelieving and gainsaying people: and yet, waiting for them, he saith; Father, forgive them, for they know not what they do.

#### Respond 6

- R. *Unus ex discipulis meis tradet me hodie:*

*Vae illi per quem tradar ego:*

*Melius illi erat si natus non fuisset.*

- V. *Qui intingit mecum manum in paropside,  
hic me traditurus est in manus peccatorum,  
Melius illi erat si natus non fuisset.*

One of my disciples shall this day betray me:

Woe unto that man by whom I shall be betrayed:

It had been better for that man had he not been born.

He that dippeth his hand with me in the dish,

The same is he that shall betray me into the hands of sinners.

It had been better for that man had he not been born.

#### Nocturn 3

##### Antiphon 1: Dixit iniquis

I said unto the fools: Speak not with a stiff neck.

##### Psalm 75: Confitebimur tibi

1. Unto thee, O God, do we give thanks: yea, unto thee do we give thanks.
2. The Name also is so high: and that do thy wondrous works declare.
3. When I receive the congregation: I shall judge according unto right.
4. The earth is weak, and all the inhabitants thereof: I bear up the pillars of it.
5. I said unto the fools; Deal not so madly: and to the ungodly; Set not up your horn.
6. Set not up your horn on high: and speak not with a stiff neck.

7. For promotion cometh neither from the east, nor from the west: nor yet from the south.
8. And why, God is the judge: he putteth down one, and setteth up another.
9. For in the hand of the Lord there is a cup, and the wine is red: it is full mixed, and he poureth out of the same.
10. As for the dregs thereof: all the ungodly of the earth shall drink them, and suck them out.
11. But I will talk of the God of Jacob: and praise him for ever.
12. All the horns of the ungodly also will I break: and the horns of the righteous shall be exalted.

**Antiphon 2:** *Terra tremuit*

The earth trembled, and was still: when God arose to judgement.

**Psalm 76:** *Notus in Judaea*

1. In Jewry is God known: his Name is great in Israel.
2. At Salem is his tabernacle: and his dwelling in Syon.
3. There brake he the arrows of the bow: the shield, the sword and the battle.
4. Thou art of more honor and might: than the hills of the robbers.
5. The proud are robbed; they have slept their sleep: and all the men whose hands were mighty have found nothing.
6. At thy rebuke, O God of Jacob: both the chariot and horse are fallen.
7. Thou, even thou, art to be feared: and who may stand in thy sight when thou art angry?
8. Thou didst cause thy judgement to be heard from heaven: the earth trembled, and was still,
9. When God arose to judgement: and to help all the meek upon earth.
10. The fierceness of man shall turn to thy praise: and the fierceness of them shalt thou refrain.
11. Promise unto the Lord your God, and keep it, all ye that are round a-bout him: bring presents unto him that ought to be feared.
12. He shall refrain the spirit of princes: and is wonderful among the kings of the earth.

**Antiphon 3:** *In die tribulationis*

In the time of my trouble: I sought the Lord.

**Psalm 77:** *Voce mea ad Dominum*

1. I will cry unto God with my voice: even unto God will I cry with my voice; and he shall hearken unto me.
2. In the time of my trouble I sought the Lord: my sore ran, and ceased not in the night season; my soul refused comfort.
3. When I am in heaviness, I will think upon God: when my heart is vexed, I will complain.
4. Thou holdest mine eyes waking: I am so feeble that I cannot speak.
5. I have considered the days of old: and the years that are past.
6. I call to remembrance my song: and in the night I commune with my own heart; and search out my spirits.
7. Will the Lord absent himself for ever: and will he be no more intreated?
8. Is his mercy clean gone for ever: and is his promise come utterly to an end for ever more?
9. Hath God forgotten to be gracious: and will he shut up his loving-kindness in displeasure?
10. And I said; It is mine own infirmity: but I will remember the years of the right hand of the most Highest.
19. Thy way is in the sea, and thy paths in the great waters: and thy footsteps are not known,
20. Thou leddest thy people like sheep: by the hand of Moses and Aaron.

V. Arise, O God. R. Maintain my cause.

**Lesson 7** 1 Corinthians 11:17-22

*De Epistola prima beati Pauli Apostoli ad Corinthios.*

From the First Epistle of S. Paul the Apostle to the Corinthians.

Now in this that I declare unto you I praise you not, that ye come together not for the better, but for the worse. For first of all, when ye come together in the church, I hear that there be divisions among you; and I partly believe it. For there must be also heresies among you, that they which are approved may be made manifest among you. When ye come together therefore into one place, this is not to eat the Lord's supper. For in eating every one taketh before other his own supper: and one is hungry, and another is drunken. What? have ye not houses to eat and to drink in? or despise ye the church of God, and shame them that have not? What shall I say to you? shall I praise you in this? I praise you not.

**Respond 7**

*Eram quasi agnus innocens:*

*ductus sum ad immolandum, et nesciebam:*

*Concilium fecerunt inimici mei adversum me, dicentes:*

R. *Venite, mittamus lignum in panem ejus,*  
*et eradamus eum de terra viventium.*

V. *Omnes inimici mei adversum me cogitabant mala mihi:*  
*Verbum iniquum mandaverunt adversum me dicentes.*

Behold, I was like an innocent lamb;

I was brought to the slaughter and I knew not.

Mine enemies have taken counsel against me, saying:

Come, let us put wood in his bread,  
and let us root him out of the land of the living.

All my enemies have thought evil things against me:  
And have spoken against me saying:

**Lesson 8** 1 Corinthians 11:23-26

For I have received of the Lord that which also I delivered unto you, That the Lord Jesus the same night in which he was betrayed took bread: and when he had given thanks, he brake it, and said, Take, eat: this is my body, which is broken for you: this do in remembrance of me. After the same manner also he took the cup, when he had supped, saying, This cup is the new testament in my blood: this do ye, as oft as ye drink it, in remembrance of me. For as often as ye eat this bread, and drink this cup, ye do shew the Lord's death till he come.

#### Respond 8

- |   |  |
|---|--|
| <p>R. <i>Una hora non potuistis vigilare mecum,<br/>qui exhortabamini mori pro me?<br/>Vel Judam non videtis quomodo non dormit,<br/>sed festinat tradere me Judaeis?</i></p> <p>V. <i>Quid dormitis? Surgite et orate,<br/>ne intretis in tentationem.</i></p> | <p>Could ye not watch with me one hour:<br/>who were ready to die for me?<br/>Or see ye not Judas, how he sleepeth not:<br/>but hasteneth to deliver me up to the Jews?<br/>Why sleep ye? Arise and pray:<br/>that ye enter not into temptation.</p> |
|---|--|

#### Lesson 9 1 Corinthians 11:27-34

Wherefore whosoever shall eat this bread, and drink this cup of the Lord, unworthily, shall be guilty of the body and blood of the Lord. But let a man examine himself, and so let him eat of that bread, and drink of that cup. For he that eateth and drinketh unworthily, eateth and drinketh damnation to himself, not discerning the Lord's body. For this cause many are weak and sickly among you, and many sleep. For if we would judge ourselves, we should not be judged. But when we are judged, we are chastened of the Lord, that we should not be condemned with the world. Wherefore, my brethren, when ye come together to eat, tarry one for another. And if any man hunger, let him eat at home; that ye come not together unto condemnation. And the rest will I set in order when I come.

#### Respond 9

- |  |   |
|--|---|
| <p>R. <i>Seniores populi consilium fecerunt,<br/>Ut Jesum dolo tenerent, et occiderent:<br/>cum gladiis et fustibus exierunt tamquam ad latronem.</i></p> <p>V. <i>Collegerunt pontifices et pharisaei concilium.<br/>Ut Jesum dolo tenerent, et occiderent:<br/>cum gladiis et fustibus exierunt tamquam ad latronem.</i></p> | <p>The elders of the people took counsel:<br/>how they might take Jesus by subtilty, and put him to death.<br/>They went out as against a thief: with swords and staves.<br/>The chief priests and Pharisees took counsel:<br/>how they might take Jesus by subtilty, and put him to death.<br/>They went out as against a thief: with swords and staves.</p> |
|--|---|

### At Lauds

#### Antiphon 1: *Justificeris*

Mayest thou be justified, O Lord, in thy saying, and clear when thou art judged.

#### Psalm 51: *Miserere mei, Deus*

1. Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies, do away mine offences.
2. Wash me thoroughly from my wickedness: and cleanse me from my sin.
3. For I acknowledge my faults: and my sin is ever before me.
4. Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying; and clear when thou art judged.

#### Antiphon 2: *Dominus tanquam ovis*

He was led as a sheep to the slaughter: and he opened not his mouth.

#### Psalm 90: *Domine, refugium*

1. Lord, thou hast been our refuge: from one generation to another.
2. Before the mountains were brought forth; or ever the earth and the world were made: thou art God from everlasting, and world without end.
3. Thou turnest man to destruction: again thou sayest; Come again, ye children of men.
4. For a thousand years in thy sight are but as yesterday: seeing that is past as a watch in the night.
5. As soon as thou scatterest them, they are even as a sleep: and fade away suddenly like grass.
6. In the morning it is green, and groweth up: but in the evening it is cut down, dried up, and withered.
7. For we consume away in thy displeasure: and are afraid at thy wrathful indignation.
8. Thou hast set our misdeeds before thee: and our secret sins in the light of thy countenance.
9. For when thou art angry, all our days are gone: we bring our years to an end, as it were a tale that is told.
10. The days of our age are threescore years and ten; and though men be so strong that they come to fourscore years: yet is their strength then but labor and sorrow; so soon passeth it away, and we are gone.
11. But who regardeth the power of thy wrath: for even thereafter as a man feareth, so is thy displeasure.
12. So teach us to number our days: so that we may apply our hearts unto wisdom.

#### Antiphon 3: *Contritum est*

My heart within me is broken: all my bones shake.

**Psalm 36:** *Dixit injustus*

1. My heart sheweth me the wickedness of the ungodly: that there is no fear of God before his eyes.
2. For he flattereth himself in his own sight: until his abominable sin be found out.
3. The words of his mouth are unrighteous, and full of deceit: he hath left off to behave himself wisely, and to do good.
4. He imagineth mischief upon his bed; and hath set himself in no good way: neither doth he abhor any thing that is evil.
5. Thy mercy, O Lord, reacheth unto the heavens: and thy faithfulness unto the clouds.
10. O continue forth thy loving-kindness unto them that know thee: and thy righteousness unto them that are true of heart.
11. O let not the foot of pride come against me: and let not the hand of the ungodly cast me down.
12. There are they fallen, all that work wickedness: they are cast down, and shall not be able to stand.

**Antiphon 4:** *Exhortatus es*

Thou hast encouraged us in thy power, O Lord: and in thy holy Reflection.

**The Canticle of Moses:** *Cantemus Domino*

1. I will sing unto the Lord, for he hath triumph'd gloriously: the horse and his rider hath he thrown into the sea.
2. The Lord is my strength and song: and he is become my salvation.
3. He is my God, and I will prepare him an habitation: my father's God, and I will exalt him.
4. The Lord is a man of war: the Lord is his Name.
5. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red Sea.
6. The depths have covered them: they sank into the bottom as a stone.
7. Thy right hand, O Lord, is become glorious in power: Thy right hand, O Lord, hath dashed in pieces the enemy.
20. The Lord shall reign: for ever and ever.
21. For the horse of Pharaoh went in with his chariots; and with his horsemen into the sea: and the Lord brought again the waters of the sea upon them.
22. But the children of Israel went on dry land: in the midst of the sea.

**Antiphon 5:** *Oblatus est*

He was made an offering because he himself desired it: and himself bare our sins.

**Psalm 147:** *Laudate Dominum*

1. O praise the Lord, for it is a good thing to sing praises unto our God: yea, a joyful and pleasant thing it is to be thankful.
2. The Lord doth build up Jerusalem: and gather together the outcasts of Israel.
3. He healeth those that are broken in heart: and giveth medicine to heal their sickness.
4. He telleth the number of the stars: and calleth them all by their names.
5. Great is our Lord, and great is his power: yea, and his wisdom is infinite.
6. The Lord setteth up the meek: and bringeth the ungodly down to the ground.
7. O sing unto the Lord with thanksgiving: sing praises upon the harp unto our God.
8. Who covereth the heaven with clouds; and prepareth rain for the earth: and maketh the grass to grow upon the mountains; and herb for the use of men.
9. Who giveth fodder unto the cattle: and feedeth the young ravens that call upon him.
10. He hath no pleasure in the strength of an horse: neither delighteth he in any man's legs.
11. But the Lord's delight is in them that fear him: and put their trust in his mercy.

**Antiphon upon the Benedictus:** *Traditor autem*

Now that he betrayed him gave them a sign, saying: Whomsoever I shall kiss, that same is he; hold him fast.

**The Canticle of Zacharias:** *Benedictus*

1. Blessed be the Lord God of Israel: for he hath visited and redeemed his people.
2. And hath raised up a mighty salvation for us: in the house of his servant David.
3. As he spake by the mouth of his holy Prophets: which have been since the world began.
4. That we should be saved from our enemies: and from the hands of all that hate us.
5. To perform the mercy promised to our forefathers: and to remember his holy covenant.
6. To perform the oath which he sware to our forefather Abraham: that he would give us.
7. That we, being delivered out of the hand of our enemies: might serve him without fear.
8. In holiness and righteousness before him: all the days of our life.
9. And thou, Child, shalt be called the Prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways.
10. To give knowledge of salvation unto his people: for the remission of their sins.

11. Through the tender mercy of our God: whereby the Dayspring from on high hath visited us.

12. To give light to them that sit in darkness, and in the shadow of death: and to guide our feet into the way of peace.

***Christus factus est***

*Christus factus est pro nobis obediens usque ad mortem.*

*Mortem autem crucis.*

Christ became obedient for us unto death.

Even the death of the cross.

## Lucernarium

## Prelude

Michael Fili

Score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time, with a tempo marking of ♩ = 66. The key signature is one sharp (F#).

The score is divided into two systems. The first system includes Violin I, Violin II, Viola, and Cello. The second system includes Violin I, Violin II, Viola, and Cello.

**Violin I:** Measures 1-4. Measure 3 features a half note F#4 with a *p* dynamic.

**Violin II:** Measures 1-4. Measure 1 features a half note F#4 with a *p* dynamic. Measure 3 features a half note F#4 with a *p* dynamic.

**Viola:** Measures 1-4. Measure 1 features a half note F#4 with a *p* dynamic. Measure 3 features a half note F#4 with a *p* dynamic.

**Cello:** Measures 1-4. Measure 3 features a half note F#4 with a *p* dynamic.

**Violin I (System 2):** Measures 5-8. Measure 5 features a half note F#4 with a *p* dynamic. Measure 7 features a half note F#4 with a *p* dynamic.

**Violin II (System 2):** Measures 5-8. Measure 5 features a half note F#4 with a *p* dynamic. Measure 7 features a half note F#4 with a *p* dynamic.

**Viola (System 2):** Measures 5-8. Measure 5 features a half note F#4 with a *p* dynamic. Measure 7 features a half note F#4 with a *p* dynamic.

**Cello (System 2):** Measures 5-8. Measure 5 features a half note F#4 with a *p* dynamic. Measure 7 features a half note F#4 with a *p* dynamic.

II

Vln. I

Vln. II

Vla.

Vc.

A

8<sup>va</sup>

Measures 11-14. Vln. I and II have long notes with ties. Vla. has a melodic line with an 8va marking. Vc. has a melodic line with a sharp sign. A box labeled 'A' is above measure 12.

15

Vln. I

Vln. II

Vla.

Vc.

ST

8<sup>va</sup>

II

Measures 15-18. Vln. I and Vla. have melodic lines with ST markings. Vln. II has a melodic line with an 8va marking and a II marking. Vc. has a melodic line with a sharp sign.

19

Vln. I

Vln. II

Vla.

Vc.

N

Measures 19-22. Vln. I: 19 (quarter, eighth, quarter, eighth, quarter), 20 (quarter, quarter, quarter, quarter), 21 (quarter, quarter, quarter, quarter), 22 (quarter, quarter, quarter, quarter). Vln. II: 19 (quarter, quarter, quarter, quarter), 20 (quarter, quarter, quarter, quarter), 21 (quarter, quarter, quarter, quarter), 22 (quarter, quarter, quarter, quarter). Vla.: 19 (quarter, quarter, quarter, quarter), 20 (quarter, quarter, quarter, quarter), 21 (quarter, quarter, quarter, quarter), 22 (quarter, quarter, quarter, quarter). Vc.: 19 (quarter, quarter, quarter, quarter), 20 (quarter, quarter, quarter, quarter), 21 (quarter, quarter, quarter, quarter), 22 (quarter, quarter, quarter, quarter). A 'N' marking is above the Vln. I staff in measure 22.

23

Vln. I

Vln. II

Vla.

Vc.

8va

3

5

5

5

Measures 23-26. Vln. I: 23 (quarter, quarter, quarter, quarter), 24 (quarter, quarter, quarter, quarter), 25 (quarter, quarter, quarter, quarter), 26 (quarter, quarter, quarter, quarter). Vln. II: 23 (quarter, quarter, quarter, quarter), 24 (quarter, quarter, quarter, quarter), 25 (quarter, quarter, quarter, quarter), 26 (quarter, quarter, quarter, quarter). Vla.: 23 (quarter, quarter, quarter, quarter), 24 (quarter, quarter, quarter, quarter), 25 (quarter, quarter, quarter, quarter), 26 (quarter, quarter, quarter, quarter). Vc.: 23 (quarter, quarter, quarter, quarter), 24 (quarter, quarter, quarter, quarter), 25 (quarter, quarter, quarter, quarter), 26 (quarter, quarter, quarter, quarter). An '8va' marking is above the Vln. I staff in measure 24. A '3' marking is below the Vln. I staff in measure 23. A '5' marking is below the Vln. II staff in measure 26. A '5' marking is below the Vc. staff in measure 25. A '5' marking is below the Vc. staff in measure 26. A '5' marking is below the Vc. staff in measure 27.



26 **B** ♩ = 66

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

3 3

30

Vln. I

Vln. II

Vla. *freely*

Vc.

32

Vla.

33

Vla.

34

Vla.

35

Vla.

36

Vla.

Vla. 37

Vla. 38

Vla. 39

[C]

Vln. I

Vln. II

Vla.

Vc.

non vib.  
ST

*mp*

*p*

non vib.  
ST

*mp*

42 non vib.  
ST

Vln. I *mp*

Vln. II

Vla.

Vc.

Measure 42: Vln. I plays a half note G4 (marked non vib. ST) and a half note F#4. Vln. II plays a half note G4. Vla. plays a continuous eighth-note pattern with slurs. Vc. plays a half note G2 and a half note F#2.

Measure 43: Vln. I plays a half note G4 and a half note F#4. Vln. II plays a half note G4. Vla. plays a continuous eighth-note pattern with slurs. Vc. plays a half note G2 and a half note F#2.

44

Vln. I

Vln. II

Vla.

Vc.

Measure 44: Vln. I and Vln. II have whole rests. Vla. plays a continuous eighth-note pattern with slurs. Vc. plays a half note G2 and a half note F#2.

Measure 45: Vln. I and Vln. II have whole rests. Vla. plays a continuous eighth-note pattern with slurs. Vc. plays a half note G2 and a half note F#2.

46

Vln. I

Vln. II

Vla.

Vc.

Measure 46: Vln. I (F#), Vln. II (F#), Vla. (B-flat), Vc. (F#).  
Measure 47: Vln. I (B-flat), Vln. II (B-flat), Vla. (B-flat), Vc. (F#).

**D**

Vln. I

Vln. II

Vla.

Vc.

*sempre ST*

*freely*

*mf*

Measure 48: Vln. I (rest), Vln. II (rest), Vla. (B-flat), Vc. (F#).  
Measure 49: Vln. I (rest), Vln. II (rest), Vla. (B-flat), Vc. (F#).

50

Vln. I

Vln. II

Vla.

Vc.

non vib.  
ST

*mp*

*p*

Measure 50: Vln. I and II have whole rests. Vla. has a whole rest. Vc. begins a continuous eighth-note pattern. Measure 51: Vln. I and II play a half-note pair (Bb4, A4). Vla. plays a half-note pair (Bb3, A3). Vc. continues the eighth-note pattern. Dynamics: *mp* for Vla., *p* for Vc.

52

Vln. I

Vln. II

Vla.

Vc.

Measure 52: Vln. I and II play a half-note pair (Bb4, A4). Vla. has a whole rest. Vc. continues the eighth-note pattern. Measure 53: Vln. I and II have whole rests. Vla. plays a half-note pair (Bb3, A3). Vc. continues the eighth-note pattern.

54

Vln. I

Vln. II

Vla. N

Vc.

Measure 54: Vln. I (F#4), Vln. II (F#4), Vla. (Bb2), Vc. (arpeggiated chords). Measure 55: Vln. I (F#4), Vln. II (F#4), Vla. (Bb2), Vc. (arpeggiated chords).

56

Vln. I

Vln. II

Vla. ST

Vc.

Measure 56: Vln. I (F#4), Vln. II (F#4), Vla. (Bb2), Vc. (arpeggiated chords). Measure 57: Vln. I (F#4), Vln. II (F#4), Vla. (Bb2), Vc. (arpeggiated chords). Dynamics: *p* for Vln. I, Vln. II, and Vla.; *pp* for Vc. at the end.

58

Vln. I

Vln. II

Vla.

Vc.

SP

pp

pp

pp

N

N

N

N

p

ppp

The musical score is for measures 58 through 61. Vln. I and Vln. II play a half note G4 (b) in measure 58, marked *pp*. Vla. plays a half note G4 (b) in measure 58, marked *pp*. Vc. plays a sixteenth-note scale in measure 58, marked *ppp*. In measure 59, all string parts have a whole rest. In measure 60, Vln. I and Vln. II play a half note G4 (b) in the natural position, marked *N*. Vla. plays a half note G4 (b) in the natural position, marked *N*. Vc. has a whole rest. In measure 61, Vln. I and Vln. II have a whole rest. Vla. has a whole rest. Vc. plays a half note G4 (b) in the natural position, marked *N*, and a half note G4 (b) in the natural position, marked *p*.



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# The First Nocturn

## Antiphon 1: *Zelus domus*

Mode VIII

T/B

The zeal of thine \_\_\_\_\_ house \_\_\_\_\_ hath e - ven \_\_\_\_\_ eat - en me:

and the re - bukes of them \_\_\_\_\_ that re - buk - ed \_\_\_\_\_ thee are fall - en up - on \_\_\_\_\_ me.

## Psalm 69: *Salvum me fac*

Tone VIII

1. Save me, O God: for the waters are come in; even un-to my soul.

2. I stick fast in the deep mire, where no ground is: I am come into deep waters, so that the floods run o-ver me.

3. I am weary of crying; my throat is dry: my sight faileth me for waiting so long up-on my God.

4. They that hate me without a cause are more than the hairs of my head: they that are mine enemies, and would destroy me guilt-less, are migh-ty.

5. I paid them the things that I never took: God, thou knowest my simpleness; and my faults are not hid from thee.

6. Let not them that trust in thee, O Lord God of hosts; be ashamed for my cause: let not those that seek thee be confounded through me; O Lord God of Is-ra-el.

7. And why, for thy sake have I suffered re-proof: shame hath cov-er-ed my face.

8. I am become a stranger unto my bre-thren: even an alien unto my mo-ther's child-ren.

9. For the zeal of thine house hath even eat-en me: and the rebukes of them that rebuked thee are fall-en up-on me.

10. I wept, and chastened myself with fast-ing: and that was turn-ed to my re-proof.

11. I put on a sackcloth al-so: and they jest-ed up-on me.

12. They that sit in the gate speak a-gainst me: and the drunkards make songs up-on me.

13. But, Lord, I make my prayer unto thee: in an ac-cep-ta-ble time.

14. Hear me, O God, in the multitude of thy mer-cy: even in the truth of thy sal-va-tion.

## Antiphon

T/B

The zeal of thine \_\_\_\_\_ house \_\_\_\_\_ hath e - ven eat - en me: and the re - bukes of them that re - buk - ed \_\_\_\_\_ thee

Antiphon 2: *Avertantur retrorsum*

Mode VIII

S 1 Let them be turn - ed back - ward and put to con - fu - sion, that wish me e - vil.

S 2 Let them be turn - ed back - ward and put to con - fu - sion, that wish me e - vil.

T/B are fall - en up - on me.

Psalm 70: *Deus, in adiutorium*

Tone VIII

1. Haste thee, O God, to de-li-ver me: make haste to help me, O Lord.

2. Let them be ashamed and confounded that seek after my soul: let them be turned backward and put to confusion that wish me e-vil.

3. Let them for their reward be soon brought to shame: that cry o-ver me: There, there.

4. But let all those that seek thee be joyful and glad in thee: and let all such as delight in thy salvation say alway; The Lord be prais-ed.

5. As for me, I am poor, and in mi-se-ry: haste thee un-to me, O God.

6. Thou art my helper, and my re-deem-er: O Lord, make no long tar-ry-ing.

## Antiphon

S 1 Let them be turn - ed back - ward and put to con - fu - sion,

S 2 Let them be turn - ed back - ward and put to con - fu - sion,

Antiphon 3: *Deus meus*

## Mode VIII

S 1  
that — wish me e - vil.

S 2  
that wish me e - vil.

A  
De - li - ver me, — O — my God, out of — the hand — of the un - god - ly.

T  
De - li - ver me, O my God, out of the hand of the un - god - ly.

B  
De - li - ver me, O my God, out of the hand — of the un - god - ly.

Psalm 71: *In te, Domine, speravi*

## Tone VIII



1. In thee, O Lord, have I put my trust; let me never be put to con-fu-sion: but rid me and deliver me in thy righteousness; incline thine ear unto me, and save me.

2. Be thou my strong hold, whereunto I may always re-sort: thou has promised to help me; for though art my house of defense and my cas-tle.

3. Deliver me, O my God, out of the hand of the un-god-ly: out of the hand of the unright-teous and cru-el man.

4. For thou, O Lord God, art the thing that I long for: thou art my hope, e-ven from my youth.

5. Through thee have I been holden up ever since I was born: thou art he that took me out of my mother's womb; my praise shall be al-ways of thee.

6. I am become as it were a monster unto ma-ny: but my sure trust is in thee.

7. O let my mouth be filled with thy praise: that I may sing of thy glory and honor all the day long.

8. Cast me not away in the time of age: forsake me not when my strength fail-eth me.

9. For mine enemies speak against me; and they that lay wait for my soul take their counsel together, say-ing: God hath forsaken him; persecute him, and take him, for there is none to de-li-ver him.

10. Go not far from me, O God: my God, haste thee to help me.

## Antiphon

A

De - li - ver me, O my God,

T

De - li - ver me, O my God,

B

De - li - ver me, O my God,

S 1

Let them be turned back - ward, and put to con - fu - sion. That wish me e - vil.

S 2

Let them be turned back - ward, and put to con - fu - sion. That wish me e - vil.

A

out of the hand of the un - god - ly. That wish me e - vil.

T

out of the hand of the un - god - ly. That wish me e - vil.

B

out of the hand of the un - god - ly. That wish me e - vil.

from the Lamentation of Jeremiah

♩ = 96

This musical score is for a vocal and instrumental ensemble. It includes parts for Soprano 1, Soprano 2, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The vocal parts are written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The instrumental parts are written in treble clef for Violin I and II, and in bass clef for Viola and Cello. The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below them. The instrumental parts have dynamics (mp) and articulation (Mute) markings. The score is for a vocal and instrumental ensemble. It includes parts for Soprano 1, Soprano 2, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Cello. The vocal parts are written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The instrumental parts are written in treble clef for Violin I and II, and in bass clef for Viola and Cello. The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below them. The instrumental parts have dynamics (mp) and articulation (Mute) markings.

Vln. I

Vln. II

Vla.

Vc.

*rit.*

A ♩ = 58 *mp*

S 1

In - ci - pit, In - ci - pit La - men - ta - tio,

S 2

*mp*

In - ci - pt, In - ci - pit La - men - ta - tio,

A

*mp*

In - ci - pit, La - men - ta - tio, La - men -

T

*mp*

In - ci - pit, La - men - ta - tio, La - men -

A ♩ = 58

Vln. I

Vln. II

Vla.

Vc.

S 1 *mf*  
La - men - ta - tio, La - men - ta - ti - o, In - ci - pit, In - ci - pit

S 2 *mf*  
La - men - ta - ti - o, La - men - ta - ti - o, In - ci - pit, In - ci - pit

A *mf*  
- ta - tio, La - men - ta - ti - o, In - ci - pit, In - ci - pit

T *mf*  
8 - to - tio, La - men - ta - ti - o, In - ci - pit, In - ci - pit

S 1 *rit.*  
La - men - ta - tio Je - re - mi - ae Pro - phe - tae.

S 2 *rit.*  
La - men - ta - tio Je - re - mi - ae Pro - phe - tae.

A *rit.*  
La - men - ta - tio Je - re - mi - ae Pro - phe - tae.

T *rit.*  
8 La - men - ta - tio Je - re - mi - ae Pro - phe - tae.

B *freely mf*  
A - LEPH

Vc. *rit.*  
Open



B

[E] \_\_\_\_\_

Vc.

B

(eph) A - LEPH [E] \_\_\_\_\_

Vc.

**B** ♩ = 112

*mp*

S 1

How doth the ci - ty sit so - li - ta - ry, \_\_\_\_\_

*mp*

S 2

How doth the ci - ty sit so - li - ta - ry, \_\_\_\_\_

*mp*

A

How doth the ci - ty sit so - li - ta - ry, \_\_\_\_\_

B

(eph)

**B** ♩ = 112

Open

Vln. I

*mp* Open

Vln. II

*mp* Open

Vla.

*mp* Open

Vc.

*mp*

**S 1**  
that was full of peo - ple: how is she be - come as a

**S 2**  
that was full of peo - ple: how is she be - come as a

**A**  
that was full of peo - ple: how is she be - come as a

**T**

**B**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

C

S 1  
wi - dow, she that was great a - mong the na - tions: and

S 2  
wi - dow, she that was great a - mong the na - tions: and

A  
wi - dow, she that was great a - mong the na - tions: and

T  
8

B

C

Vln. I

Vln. II

Vla.

Vc.

S 1  
 prin - cess a - mong the pro - ven - ces, how she is be -

S 2  
 prin - cess a - mong the pro - ven - ces, how she is be -

A  
 prin - cess a - mong the pro - ven - ces, how is she be -

T  
 8

B

Vln. I

Vln. II

Vla.

Vc.

come tri - bu - ta - ry.

come tri - bu - ta - ry.

come tri - bu - ta - ry.

*p*

BETH. \_\_\_\_\_ BETH. \_\_\_\_\_ BETH. \_\_\_\_\_

*p*

She

BETH. \_\_\_\_\_

D ♩ = 50

T 8 weep - eth, she weep - eth sore in the night, her

B

Vln. I *p* ST

Vln. II *p* ST

Vla. *p* ST

Vc. *p* ST

T 8 *falsetto* tears are on her cheeks: *accel.* a - mong her lov - ers she hath *mf* E ♩ = 63

Vln. I (ST) *mf* N

Vln. II (ST) *mf* N

Vla. (ST) *mf* N

Vc. (ST) *mf* N

T

8 none, — none to com - fort her: — she weep - eth, — weep -

Vln. I

Vln. II

Vla.

Vc.

T

8 - - - eth: all her

Vln. I

Vln. II

Vla.

Vc.

*rit.*  $\text{♩} = 50$  *mp*

T 8 friends have dealt treach - er - ous - ly with her: — they are be - come her e - ne - mies. *p* falsetto

B GHI -

*rit.*  $\text{♩} = 50$  *mp* *p* *pp* SP

Vln. I *mp* *p* *pp* SP

Vln. II *mp* *p* *pp* SP

Vla. *mp* *p* *pp* SP

Vc. *mp* *p* *pp* SP

B MEL. GHI - MEL. GHI - - - MEL.

3/4



S 1  
Ju - dah is gone in - to cap - ti - vi - ty be - cause of af - flic - tion,

S 2  
Ju - dah is gone in - to cap - ti - vi - ty be - cause of af - flic - tion,

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

**F** *N* *8va* *arco* *pizz.*

S 1  
and be - cause of great ser - vi - tude: she dewll - eth a -

S 2  
and be - cause of great ser - vi - tude: she dewll - eth a -

Vln. I

Vln. II  
*8va*

Vla.  
*ST*

Vc.  
*ST*

**G** *mf* *mf* *mf*

S 1 *mp*  
mong the hea - then, — she find - eth no rest: all her

S 2 *mp*  
mong the hea - then, — she find - eth no rest: all her

Vln. I

Vln. II

Vla.

Vc. *mp*

S 1 *rit.*  
per-se-cu-tors ov-er-took her be-tween the — straits.

S 2 *rit.*  
per-se-cu-tors ov-er-took her be-tween the — straits.

B *mf*  
DA - LETH. DA - LETH. DA - LETH. —

Vln. I *8va*

Vln. II

Vla. *arco*

Vc.

**H**

B

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

*mp*

*\**

The ways of Sy - on do mourn, be - cause no come to the so - lem feasts:

*8va*

*8va*

\* Approx. rhythm. Not in strict time.

A

all her gates are de - so - late; her priests sigh;

Vln. I

Vln. II

Vla.

Vc.

A

her vir - gins are af - flict - ed, and she is in bit - ter - ness.

Vln. I

Vln. II

Vla.

Vc.

*f*

B

HE. \_\_\_\_\_ HE. \_\_\_\_\_

Vc.

**J** ♩ = 112  
*mf*

S 1

Her ad - ver - sa - ries are the

*mf*

S 2

Her ad - ver - sa - ries are the

*mf*

A

Her ad - ver - sa - ries are the

*mf*

T

Her ad - ver - sa - ries are the

B

\_\_\_\_\_ HE. \_\_\_\_\_

**J** ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

Chief, her e - ne - mies pros - per: for the Lord hath af -

Chief, her e - ne - mies pros - per: for the Lord hath af -

Chief, her e - ne - mies pros - per: for the Lord hath af -

Chief, her e - ne - mies pros - per: for the Lord hath af -

Vln. I

Vln. II

Vla.

Vc.

Score for a vocal quartet (S 1, S 2, A, T) and string ensemble (Vln. I, Vln. II, Vla., Vc.). The score is in 4/4 time, with a key signature of one sharp (F#). The lyrics are: "flict - ed - her for the mul - ti - tude of her trans - gres - sions: \_\_\_\_\_ her". The vocal parts (S 1, S 2, A, T) are in 4/4 time, with a key signature of one sharp (F#). The string parts (Vln. I, Vln. II, Vla., Vc.) are in 4/4 time, with a key signature of one sharp (F#). The score includes a first ending (3/4) and a second ending (3/4). The dynamics are marked *p* (piano) at the end of the first and second endings.

S 1  
flict - ed - her for the mul - ti - tude of her trans - gres - sions: \_\_\_\_\_ her *p*

S 2  
flict - ed - her for the mul - ti - tude of her trans - gres - sions: \_\_\_\_\_ her *p*

A  
flict - ed - her for the mul - ti - tude of her trans - gres - sions: \_\_\_\_\_ her *p*

T  
flict - ed - her for the mul - ti - tude of her trans - gres - sions: \_\_\_\_\_ her *p*

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

S 1  
chil - dren are gone in - to cap - ti - vi - ty \_\_\_\_\_ be - fore the e - ne - my.

S 2  
chil - dren are gone in - to cap - ti - vi - ty \_\_\_\_\_ be - fore the e - ne - my.

A  
chil - dren are gone in - to cap - ti - vi - ty \_\_\_\_\_ be - fore the e - ne - my.

T  
chil - dren are gone in - to cap - ti - vi - ty \_\_\_\_\_ be - fore the e - ne - my.

Vln. I  
Mute ST  
*pp*

Vln. II  
Mute ST  
*pp*

Vla.  
Mute ST  
*pp*

Vc.  
Mute ST  
*pp*



L

S 1

S 2

A

T

B

Staff 1 (S 1): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 2 (S 2): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 3 (A): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 4 (T): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 5 (B): Bass clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

L

Vln. I

Vln. II

Vla.

Vc.

Staff 6 (Vln. I): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 7 (Vln. II): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 8 (Vla.): Treble clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

Staff 9 (Vc.): Bass clef, common time. First measure: whole note with fermata. Subsequent measures: 4/4, 2/4, 4/4, 7/4.

*mf*

B

Je - ru - sa - lem, Je - ru - sa -

Vln. I

Vln. II

Vla.

Vc.

B

lem, con - ver - te - re

Vln. I

Vln. II

Vla.

Vc.

B

ad Do - mi - num De - um tu -

Vln. I

Vln. II

Vla.

Vc.

*non rit.*

B

um. \_\_\_\_\_

*non rit.*

Vln. I

Vln. II

Vla.

Vc.

# In monte Oliveti

## First Responsory

♩ = 66

Soprano 1 *mp*  
In mon - te O - li - ve - ti o -

Soprano 2 *mp*  
In mon - te O - li - ve - ti, in mon - te O - li - ve - ti o -

Alto *mp*  
In mon - te O - li - ve - ti, O - li - ve - ti o -

Tenor *mp*  
In mon - te O - li - ve - ti, O - li - ve - ti o -

Bass

S 1 *mf* *mp* *p*  
5 ra - vit, o - ra - vit ad Pa - trem, in mon - te, in

S 2 *mf* *mp* *p*  
ra - vit, o - ra - vit ad Pa - trem, in mon - te, in

A *mf* *mp* *p*  
ra - vit, o - ra - vit ad Pa - trem, in mon - te, in

T *mf* *mp* *p*  
8 ra - vit, o - ra - vit ad Pa - trem, in mon - te in —

B

9

S 1 *f*  
mon - te O - li - ve - ti or - av - it, o - ra -

S 2 *f*  
mon - te O - li - ve - ti o - ra - vit, o - ra -

A *f*  
mon - te O - li - ve - ti o - ra - vit, o - ra -

T *f*  
mon - te O - li - ve - ti o - ra - vit, o - ra -

B

13

S 1 *mp* *p*  
- vit, o - ra - - vit ad Pa - trem: [m]:

S 2 *mp* *p*  
- vit, o - ra - - vit ad Pa - trem: [m]

A *mp* *p*  
- vit, o - ra - - vit ad Pa - trem: [m]

T *mp* *p*  
- vit, o - ra - - vit ad Pa - trem: [m]

B *mp*  
Pa -

17

S 1

S 2

A

T

B

ter, Pa - ter si — fi - e - ri pot - est tran - se - at a me ca - lix i - ste.

24

S 1

S 2

A

T

B

*f* Spi - ri - tus qui - dem *p* promp - tus est [m] —

*f* Spi - ri - tus qui - dem *p* promp - tus est [m] —

*f* Spi - ri - tus qui - dem *p* promp - tus est [m] —

*f* Spi - ri - tus qui - dem *p* promp - tus est [m] —

*f* Spi - ri - tus qui - dem *mp* est — ca - ro

\* Breathe as needed

29  $\text{♩} = 78$  *mf*

S 1 Vi - gi - la - te, et o - ra - te, ut non in - tre - tis in

S 2 *mf* Vi - gi - la - te, et o - ra - te, ut non in - tre - tis in

A *mf* Vi - gi - la - te, et o - ra - te, ut non in - tre - tis in

T 8

B au - tem in - fir - ma.

34 *mp* *rit.*

S 1 ten - ta - ti - o - nem: [m]

S 2 *mp* ten - ta - ti - o - nem: [m]

A *mp* ten - ta - ti - o - nem: [m]

T *mf* 8 Spi - ri - tus qui - dem promp - tus est ca - ro au - tem in - fir - ma.

B

# Second Lesson

## from the Lamentation of Jeremiah

♩ = 58

Soprano 1

Soprano 2

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

*p*

*p*

*p*

sim.

sim.



5 *p*

S 1 VA - U. VA - - - U.

S 2 *p* VA - U. VA - - - U.

A

T

B

Vln. I

Vln. II

Vla.

Vc.

10

S 1 VA - - - U.

S 2 VA - - - U.

A *p* And from the daugh - ter of

T *p* And from the daugh - ter of

B *p* Daugh - ter of

Vln. I *sim.*

Vln. II *sim.*

Vla.

Vc.

A

14

A Sy - on all her beau - ty is de - part - ed:

T 8 Sy - on all her beau - ty is de - part - ed:

B Sy - on all her beau - ty is de - part - ed:

Vln. I 14

Vln. II

Vla.

Vc. *p*

**B** *mp*

A her prin - ces are be - come like harts, like harts that find

T 8 *mp* are be - come like harts, like harts that

B *mp* her prin - ces are be - come like harts, like harts that find no

**B**

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

23

A *pp*  
— no pas - ture: and they are gone with - out

T *pp*  
8 find no pas - ture: and — they — are gone with - out

B *pp*  
pas - ture: gone — with - out

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp*

28

A  
strength be - fore — the — pur - su - er.

T  
8 strength be - fore the pur - su - er.

B  
strength be - fore — the — pur - su - er.

Vln. I

Vln. II

Vla.

Vc.

33 *p*

S 1

ZA - IN. \_\_\_\_ ZA - IN. \_\_\_\_ ZA - IN. \_\_\_\_

*p*

S 2

ZA - IN. \_\_\_\_ ZA - IN. \_\_\_\_ ZA - IN. \_\_\_\_

33

Vln. I

Vln. II

Vla.

Vc.

**C** ♩ = 68 *mp*

A

Je - ru - sa - lem re - mem - bered in the

**C** ♩ = 68

Vln. I

*mp*

Mute

Vln. II

*mp*

Mute

Vla.

*mp*

Mute

Vc.

*mp*

Mute

40

A

days of her af - flic - tion and of her mi - ser - ies

Vln. I

Vln. II

Vla.

Vc.

44

A

all her plea - sant things that she had in the

Vln. I

Vln. II

Vla.

Vc.

47

A

days of old, —

Vln. I

Vln. II

Vla.

Vc.

D

A

when her peo - ple fell, fell

D

Vln. I

Vln. II

Vla.

Vc.

53 *mf*

A in - to the hand of the e - ne - my,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

[E] *sotto voce accel.* *f*

A and none did help her: the ad - ver - sa - ries saw her, and did mock —

[E] *accel.* Open *f mp*

Vln. I *p mp* Open *f mp*

Vln. II *p mp* Open *f mp*

Vla. *p mp* Open *f mp*

Vc. *p mp* Open *f mp*



♩ = 84

61

S 1 *mf* detached  
3 HETH. HETH. HETH. HETH.

S 2 *mf* detached  
3 HETH. HETH. HETH. HETH.

A *mf*  
3 at her sab - baths.

T

B *mf*  
Je -

♩ = 84

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

**F**

S 1

S 2

B

ru - sa - lem hath griev - ious - ly sinned, there - fore she is re - moved:

**F**

Vln. I

Vln. II

Vla.

Vc.

67

B

all that hon - ored her de - spise her, be -

67

Vln. I

Vln. II

Vla.

Vc.

71

B

cause they have seen her na - ked ness: yea, — she sigh - eth, sigh -

Vln. I

Vln. II

Vla.

Vc.

75

S 1

TETH. TETH. TETH. TETH.

S 2

TETH. TETH.

B

eth, and turn - eth back - ward.

Vln. I

Vln. II

Vla.

Vc.

pizz.

*f*

*f*

*f*

*f*

*p*

*mp*

*p*

80 G ♩ = 108

S 1 TETH. TETH. TETH. TETH. TETH. \_\_\_\_\_

S 2 TETH. TETH. TETH. TETH. TETH. \_\_\_\_\_

T *f* Her fil - thi - ness is

Vln. I *f*

Vln. II *f* *arco*

Vla. pizz. *p* *f* *arco*

Vc. *f*

85

T in \_\_\_\_\_ her <sup>3</sup> skirts, she re -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

87

T

mem - - - - b'reth not her last end:

Vln. I

Vln. II

pizz.

arco

Vla.

Vc.

4

89

T

there - fore she came down

Vln. I

3

Vln. II

N - - - -

Vla.

Vc.

pizz.

4

91

T  
8  
won - der - ful - ly, she \_\_\_\_\_ hath no \_\_\_\_\_

Vln. I  
91  
pizz.

Vln. II  
3 3 SP 3 3  
pizz.

Vla.  
pizz.

Vc.  
pizz.

*p*

93

T  
8  
com - for - ter: O Lord, be -

Vln. I  
93  
arco SP 3 3 3  
f

Vln. II  
arco (SP) 3 3  
mp

Vla.  
arco SP 3 3  
f

Vc.  
arco SP 3 3 3  
mp

*f*

*mp*



99

T

8

ni - fied

Vln. I

Vln. II

Vla.

Vc.

*ff*



101

A

*mp*

I

Je - ru - sa - lem, Je - ru - sa - lem, con - ver -

T

8

him - self. Je - ru - sa - lem,

B

*mp*

Je - ru - sa - lem, Je - ru - sa - lem, con - ver -

Vln. I

*ff*

*p*

Vln. II

*ff*

*p*

Vla.

*ff*

*mp*

Vc.

*ff*

*p*





104 *rit.*

S 1

S 2

A

te - re \_\_\_\_\_ ad Do - mi - num De - um tu - um. \_\_\_\_\_

T

8 Je - ru - sa - lem.

B

te - re \_\_\_\_\_ ad Do - mi - num De - um tu - um. \_\_\_\_\_

104 *rit.*

Vln. I

Vln. II

Vla.

Vc.

# Tristis est anima

## Second Responsory

♩ = 116

**Soprano 1**  
Tri - stis, tri - stis est a - ni - ma me - a, tri - stis est a - ni -

**Soprano 2**  
Tri - stis, tri - stis est a - ni - ma me - a, tri - stis est a - ni -

**Alto**  
Tri - stis, tri - stis est a - ni - ma me - a, tri - stis est a - ni - ma

**Tenor**  
Tri - stis, tri - stis est a - ni - ma me - a, tri - stis

**Bass**  
Tri - stis, tri - stis est a - ni - ma me - a, tri - stis est

**S 1**  
ma me - a us - que ad mor - tem: su - sti - ne - te

**S 2**  
ma me - a us - que ad mor - tem: su - sti - ne -

**A**  
me - a us - que ad mor - tem: su - sti - ne - te

**T**  
est a - ni - ma me - a us - que ad mor - tem: su - sti - ne - te

**B**  
a - ni - ma me - a us - que ad mor - tem: su - sti - ne - te

9

S 1

hic, su - sti - ne - te hic,

S 2

- te hic, su - sti - ne - te hic, et

A

hic, su - sti - ne - te hic, et vi - gi -

T

8 hic, su - sti - ne - te hic, et vi -

B

hic, su - sti - ne - te hic,

14

S 1

et vi - gi - la - te me - cum: *mp* vi - de - bi - tis tur - bam, vi - de - bi - tis

S 2

vi - gi - la - te me - cum: *mp* vi - de - bi - tis tur - bam, vi - de - bi - tis

A

la - te me - cum: *mp* nunc vi - de - bi - tis tur - bam, vi - de - bi - tis

T

8 - gi - la - te me - cum: *mp* nunc vi - de - bi - tis tur - bam, vi - de - bi - tis

B

et vi - gi - la - te me - cum: *mp* nunc vi - de - bi - tis tur - bam, vi - de - bi - tis

18

*f*

S 1 tur - bam, quae cir - cum - da - bit me, quae cir - cum -

S 2 tur - bam, nunc vi - de - bi - tis tur - bam, vi - de - bi - tis tur - bam, vi - de - bi - tis

A tur - bam, quae cir - cum - da - bit me, quae cir - cum - da -

T tur - bam, cir - cum - da - bit me, cir - cum - da - bit,

B tur - bam, nunc, vi - de - bi - tis tur - bam, vi - de - bi - tis tur - bam, vi -

22

*p* *f*

S 1 da - bit me. Vos fu - gam ca - pi - e - tis, et

S 2 tur - bam, tur - bam, tur - bam. Vos fu - gam ca - pi - e - tis, et

A bit, cir - cum - da - bit. Vos fu - gam ca - pi - e - tis, et

T cir - cum - da - bit me.

B de - bi - tis tur - bam, tur - bam, tur - bam.

27

S 1 *p* sotto voce  
et e - go va - dam, et e - go va - dam im - mo - la - ri pro

S 2 *p* sotto voce  
et e - go va - dam, et e - go va - dam im - mo - la - ri pro

A *p* sotto voce  
et e - go va - dam, et e - go va - dam im - mo - la - ri pro

T

B

33 *ff*

S 1  
vo - bis. Ec - ce, ap - pro - pin - quat ho - ra, \_\_\_\_\_ et

S 2 *ff*  
vo - bis. Ec - ce, ec - ce, ap - pro - pin - quat ho - ra, \_\_\_\_\_ et

A *ff*  
vo - bis. Ec - ce, ec - ce, ap - pro - pin - quat ho - ra, \_\_\_\_\_

T *ff*  
Ec - ce, ec - ce, ec - ce ap - pro - pin - quat ho - ra, \_\_\_\_\_

B *ff*  
Ec - ce, ec - ce, ec - ce ap - pro - pin - quat ho - ra, \_\_\_\_\_

38

S 1 Fi - li - us, Fi - li - us ho - mi - nis tra - de - tur in ma - nus pec - ca -

S 2 Fi - li - us, Fi - li - us ho - mi - nis tra - de - tur in ma - nus pec - ca -

A et Fi - li - us, Fi - li - us ho - mi - nis tra - de - tur man - nus pec - ca -

T et Fi - li - us, Fi - li - us, Fi - li - us ho - mi - nis tra - de -

B et Fi - li - us ho - mi - nis tra - de - tur in man - nus pec - ca -

42

S 1 to - rum.

S 2 to - rum.

A *p sotto voce* to - rum. Vos fu - gam ca - pi - e - tis, et e - go va - dam pro vo - bis.

T *p sotto voce* tur. Vos fu - gam ca - pi - e - tis, et e - go va - dam pro vo - bis.

B *p sotto voce* to - rum. Vos fu - gam ca - pi - e - tis, et e - go va - dam pro vo - bis.

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# Third Lesson

## from the Lamentation of Jeremiah

♩ = 160

Soprano 1

Soprano 2

Alto

Tenor

Bass

♩ = 160

SP

Violin I

Violin II

Viola

Cello

*mp* *mf* *pp*



5

*f*

S 1

JOD. \_\_\_\_\_

*f*

S 2

JOD. \_\_\_\_\_

*f*

A

JOD. \_\_\_\_\_

*f*

T

8

The ad - ver - sa - ry hath spread out his

*f*

B

The ad - ver - sa - ry hath spread out his

5

Vln. I

*f*

N

Vln. II

*f*

N

Vla.

*f*

N

Vc.

*f*

N

8 A

S 1 JOD. \_\_\_\_\_

S 2 JOD. \_\_\_\_\_

A JOD. \_\_\_\_\_

T 8 hand up - on all her plea - sant things: for she hath seen that the hea - then

B 8 hand up - on all her plea - sant things: for she hath seen that the hea - then

Vln. I 8 A

Vln. II 8

Vla. 8

Vc. 8

Detailed description: This page contains musical notation for a third lesson. It features vocal parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), and Bass (B), as well as instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal parts have lyrics: 'hand up - on all her plea - sant things: for she hath seen that the hea - then'. The instrumental parts are in 8/8 time. A section marked 'A' is indicated by a box above the first measure of the vocal parts and the Violin I part. The page number 69 is in the top right corner, and 'Third Lesson' is in the top center.

II

S 1

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

JOD. \_\_\_\_\_

JOD. \_\_\_\_\_

JOD. \_\_\_\_\_

en - ter'd in - to her sanc - tu - a - ry, whom thou didst com - mand

en - ter'd in - to her sanc - tu - a - ry, whom thou didst com - mand

II

14

S 1

JOD.

S 2

JOD.

A

JOD.

T

8

that they should not en - ter in - to thy con - gre -

B

that they should not en - ter in - to thy con - gre -

Vln. I

14

Vln. II

3

3

Vla.

Vc.

B

*mf*

S 1 *mf*  
All her peo - ple sigh, they seek bread; they have

S 2 *mf*  
All her peo - ple sigh, they seek bread; they have

A *mf*  
CAPH. \_\_\_\_\_ CAPH. \_\_\_\_\_

T *mf*  
ga - tion. CAPH. \_\_\_\_\_ CAPH. \_\_\_\_\_

B *mf*  
ga - tion. CAPH. \_\_\_\_\_ CAPH. \_\_\_\_\_

B

Vln. I *mf*

Vln. II *mf*

Vla. Mute ST *mf*

Vc. *mf*

22

S 1

giv - en their plea - sant things — for meat to re - lieve the soul:

S 2

giv - en their plea - sant things — for meat to re - lieve the soul:

A

CAPH. \_\_\_\_\_

T

CAPH. \_\_\_\_\_

B

CAPH. \_\_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

26 C

**S 1** *f* See, O Lord, *mf* and con-sid-er; for I am be-come

**S 2** *f* See, O Lord, *mf* and con-sid-er; for I am be-come

**A** *f* See, O Lord, *mf* CAPH. \_\_\_\_\_

**T** *f* See, O Lord, *mf* CAPH. \_\_\_\_\_

**B** *f* See, O Lord, *mf* CAPH. \_\_\_\_\_

**Vln. I** C

**Vln. II**

**Vla.**

**Vc.**

**D** ♩ = 132

**S 1** *mp*  
vi - le. LA - - - -

**S 2** *mp*  
vi - le. LA - - - -

**A** *mf*  
— Is it no-thing to you, all ye that pass by?

**T** *mp*  
— LA - - - -

**B** *mp*  
— LA - - - -

**Vln. I** *mp*

**Vln. II** *mp*

**Vla.** Open N *mp*

**Vc.** pizz. *mp*





E

S 1 *mf*  
LA - - - MED.

S 2 *mf*  
LA - - - MED.

A *mp* *f*  
which is done un - to me, where - with the Lord <sup>3</sup> hath af -

T *mf*  
LA - - - MED.

B *mf*  
LA - - - MED.

E

Vln. I *mp* *mf*  
<sup>3</sup> <sup>3</sup>

Vln. II *mp* *mf*

Vla. *f*  
pizz.

Vc. *mf*  
arco <sup>3</sup>

42

S 1 *f* From a -

S 2 *f* From a -

A *f* flict - ed me in the day of his fierce an - ger. MEM. \_\_\_\_

T *f* From a -

B *f* From a -

Vln. I *f*

Vln. II *f*

Vla. *f* arco

Vc. *f* pizz. arco

**F**

46

S 1  
bove hath he sent fire in - to my bones, and it pre - vail - eth a -

S 2  
bove hath he sent fire in - to my bones, and it pre - vail - eth a -

A  
From a - bove he sent fire in - to my bones, it pre-vail-eth a -

T  
8  
bove hath he sent fire in - to my bones, and it pre - vail - eth a -

B  
bove hath he sent fire in - to my bones, and it pre - vail - eth a -

Vln. I  
46

Vln. II

Vla.

Vc.

50

**G** *fp*

S 1  
ga<sup>in</sup>st them: he hath \_\_\_\_\_

S 2  
ga<sup>in</sup>st them: he hath \_\_\_\_\_

A  
ga<sup>in</sup>st them: he hath \_\_\_\_\_

T  
ga<sup>in</sup>st them: he hath spread a net for my feet, he \_\_\_\_\_

B  
ga<sup>in</sup>st them: he hath spread a net for my feet, he \_\_\_\_\_

**G**

Vln. I

Vln. II

Vla.

Vc.

53

*f* *ff* *rit. mf*

S 1 he hath turned me back, he hath made me de-so - late and I faint all the

*f* *ff* *mf*

S 2 he hath turned me back, he hath made me de-so - late and I faint all the

*f* *ff* *mf*

A he hath turned me back, he hath made me de-so - late and I faint all the

*fp* *ff* *mf*

T 8 hath, he hath made me de-so - late and I faint all the

*fp* *ff* *mf*

B hath, and I faint all the

53 *rit.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

**H** ♩ = 112

57

S 1

day. NUN. NUN.

S 2

day. NUN. NUN.

A

day. NUN. NUN.

T

day. NUN. NUN.

B

day. NUN.

Vln. I

*mp* *p*

Vln. II

*mp* *p*

Vla.

*mp* *p*

Vc.

*mp* *p*

62

S 1

NUN. \_\_\_\_\_ NUN. \_\_\_\_\_ The

S 2

NUN. \_\_\_\_\_ NUN. \_\_\_\_\_ The

A

NUN. \_\_\_\_\_ The

T

8 NUN. \_\_\_\_\_ The

B

NUN. \_\_\_\_\_ NUN. \_\_\_\_\_ The

Vln. I

Vln. II

Vla.

Vc.

62



I

S 1 yoke of my trans - gress - ions is bound by his hand: they are

S 2 yoke of my trans - gress - ions is bound by his hand: they are

A yoke of my trans - gress - ions is bound by his hand: they are

T yoke of my trans - gress - ions is bound by his hand: they are

B yoke of my trans - gress - ions is bound by his hand: they are

I

Vln. I

Vln. II

Vla.

Vc.

70 *mf*

S 1  
wreathed, and come up up-on my neck:

S 2  
wreathed, and come up up-on my neck:

A  
wreathed, and come up up-on my neck:

T  
wreathed, and come up up-on my neck:

B  
wreathed, and come up up-on my neck:

Vln. I

Vln. II

Vla.

Vc.

J

S 1 he hath made my strength to fall, the Lord hath de - liv - ered me in - to

S 2 he hath made my strength to fall, the Lord hath de - liv - ered me in - to

A he hath made my strength to fall, the Lord hath de - liv - ered me in - to

T he hath made my strength to fall, the Lord hath de - liv - ered me in - to

B he hath made my strength to fall, the Lord hath de - liv - ered me in - to

J

Vln. I

Vln. II

Vla.

Vc.

79 *p*

S 1 their hands, from whom I am not a - ble to

S 2 their hands, from whom I am not a - ble to

A their hands, from whom I am not a - ble to

T 8 their hands, from whom I am not a - ble to

B their hands, from whom I am not a - ble to

Vln. I 79 *8va*

Vln. II

Vla.

Vc. 3

*rit.*

K ♩ = 84

*mp*

83

S 1

rise up. Je - ru - sa -

S 2

rise up. Je - ru -

A

rise up. Je - ru -

T

8 rise up. Je - ru -

B

rise up.

*rit.*

K ♩ = 84

83

Vln. I

8va

Vln. II

8va

Vla.

8va

Vc.

88

S 1  
lem, Je - ru - sa - lem, Je - ru - sa - lem, con - ver - te -

S 2  
- sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, \_\_\_\_\_ con - ver - te -

A  
sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, con - ver - te -

T  
8 sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -

B  
*mp*  
Je - ru - sa - lem, Je - ru - sa - lem, con - ver - te -

94

S 1  
re Je - ru - sa - lem, Je - ru - sa - lem,

S 2  
re, con - ver - te - re Je - ru - sa - lem, \_\_\_\_\_ Je - ru - sa -

A  
re, Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,

T  
8 lem, \_\_\_\_\_ con - ver - te - re, Je - ru - sa - lem, Je - ru -

B  
re, Je - ru - sa - lem, \_\_\_\_\_ con - ver - te - re

100

S 1  
con - ver - te - re ad Do - mi - num De - um tu - um.

S 2  
lem, Je - ru - sa - lem, Je - ru - sa - lem.

A  
con - ver - te - re ad Do - mi - num De - um tu - um.

T  
8 - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um.

B  
ad Do - mi - num De - um tu - um.

# Ecce vidimus

## Third Responsory

♩ = 66

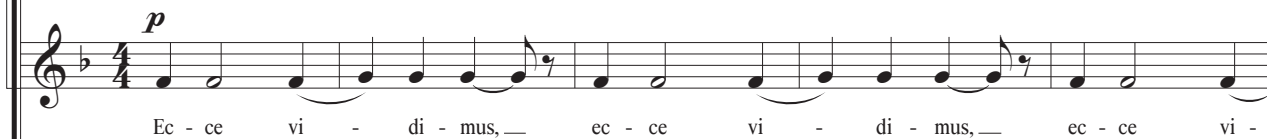


*mf*

Soprano 1



Soprano 2



Alto



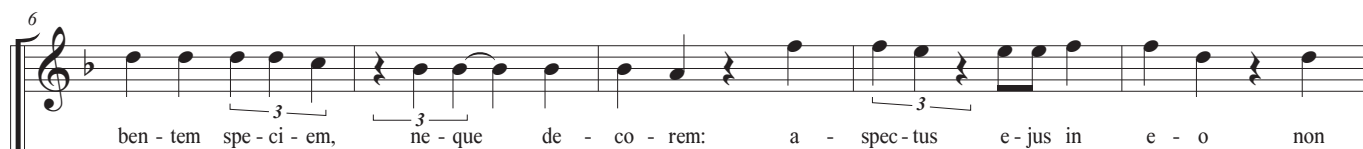
Tenor



Bass



S 1



S 2



A



T



B





11

*mp* *f* *mf*

S 1 est: hic pec - ca - ta no - stra por - ta - vit, et pro no - bis, pro

S 2 hic pec - ca - ta no - stra por - ta - vit, et pro no - bis, pro

A hic pec - ca - ta no - stra por - ta - vit, et pro no - bis, pro

T 8 est: hic pec - ca - ta no - stra por - ta - vit, et pro no - bis, pro

B hic pec - ca - ta no - stra por - ta - vit, et pro no - bis, pro

16

*p* *mf*

S 1 no - bis do - let: ip - se au - tem vul - ne - ra - tus est, \_\_\_\_\_

S 2 no - bis do - let: ip - se au - tem vul - ne - ra - tus est, \_\_\_\_\_

A no - bis do - let: ip - se au - tem vul - ne - ra - tus est, \_\_\_\_\_

T 8 no - bis do - let: ip - se au - tem vul - ne - ra - tus est, \_\_\_\_\_

B no - bis do - let: ip - se au - tem vul - ne - ra - tus est, \_\_\_\_\_

22

S 1 ip - se au - tem vul - ne - ra - tus est, ec - ce vi -

S 2 ip - se au - tem vul - ne - ra - tus est, ec - ce vi -

A ip - se au - tem vul - ne - ra - tus est, ec - ce vi -

T ip - se au - tem vul - ne - ra - tus est, ec - ce vi -

B prop - ter in - i - qui - ta - tes no - stras: *mp* Cu - jus li - vo - re

27

S 1 - di - mus, ec - ce vi - di - mus, ec - ce: *pp* *mf* Ve - re lan - guo - res

S 2 - di - mus, ec - ce vi - di - mus, ec - ce: *pp* *mf* Ve - re lan - guo - res

A - di - mus, ec - ce vi - di - mus, ec - ce: *pp* *mp* Cu -

T - di - mus, ec - ce vi - di - mus, ec - ce: *pp* *mp* Cu -

B sa - na - ti su - mus. *pp* *mp* ec - ce: Cu -

$\text{♩} = 116$

32

S 1

no - stros ip - se tu - lit et do - lo - res no - stros ip - se por -

S 2

no - stros ip - se tu - lit et do - lo - res no - stros ip - se por -

A

jus \_\_\_\_\_ li - vo - re \_\_\_\_\_ sa -

T

8

jus \_\_\_\_\_ li - vo - re \_\_\_\_\_ sa -

B

jus \_\_\_\_\_ li - vo - re \_\_\_\_\_ sa -

37

*non rit.* **D.S. al Fine**

S 1

ta - vit, Cu - jus li - vo - re sa - na - ti su - mus.

S 2

ta - vit, Cu - jus li - vo - re sa - na - ti su - mus.

A

na - ti \_\_\_\_\_ su - - - mus.

T

8

na - ti \_\_\_\_\_ su - - - mus.

B

na - ti \_\_\_\_\_ su - - - mus.

# At the Second Nocturn

## Interlude

♩. = 160

Violin I

Violin II

Viola

Cello

Mute

*mp*

Mute

*mp*

Mute

Vln. I

Vln. II

Vla.

Vc.

pizz.  
Mute

*f*

12

Vln. I

Vln. II

Vla.

Vc.

arco

*mp*

*f*

*f*

*f*

Detailed description: This system contains measures 12 through 15. Vln. I and Vln. II have sparse, mostly whole-note and half-note figures. Vln. I has a measure rest in measure 14. Vla. and Vc. play a steady eighth-note accompaniment. In measure 14, both Vla. and Vc. have a crescendo hairpin leading to a forte (f) dynamic. In measure 15, Vln. I is marked 'arco' and *mp*, while Vln. II, Vla., and Vc. are marked *mp*. Vln. II also has a forte (f) dynamic marking in measure 14.

16

Vln. I

Vln. II

Vla.

Vc.

SP

N

SP

N

pizz.

*f*

*p*

*mp*

*f*

Detailed description: This system contains measures 16 through 19. Vln. I and Vln. II play rapid sixteenth-note passages, with Vln. I marked 'SP' (Sforzando) in measures 16 and 17. Vln. II is marked 'N' (Normal) in measures 17 and 18. Vla. and Vc. continue with eighth-note patterns. Vln. I has a forte (f) dynamic in measure 17. Vln. II has a piano (p) dynamic in measure 17. Vla. has a 'SP' marking in measure 18. Vc. has a 'pizz.' (pizzicato) marking in measure 17 and a forte (f) dynamic in measure 18. Vln. II has a forte (f) dynamic in measure 19. Vln. I has a measure rest in measure 19.

20

A

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*p*

*mp*

pizz.

arco

arco

arco

*mp*

25

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f*

*f*

*f*

*f*

*mp*

SP

30

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*f*

*mp*

*f*

Measures 30-35. Vln. I: Continuous eighth-note pattern. Vln. II: Chords and eighth notes. Vla.: Sustained chords. Vc.: Continuous eighth-note pattern. Dynamics: *mp*, *mf*, *f*.

B

36

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mp*

*f*

*p*

*p*

*pizz.*

*mp*

Measures 36-41. Vln. I: Rest in measure 36, then chords. Vln. II: Eighth notes. Vla.: Eighth notes. Vc.: Chords. Dynamics: *pizz.*, *mp*, *f*, *p*, *p*, *pizz.*, *mp*.

42

Vln. I

Vln. II

Vla.

Vc.

arco

*ff*

pizz.

*mf*

*ff*

*ff*

*ff*

*ff*

*mf*

*mf*

*mf*

*mf*

C

48

Vln. I

Vln. II

Vla.

Vc.

arco

SP

*pp*



56

Vln. I

Vln. II

Vla.

Vc.

arco  
SP

*pp*

arco  
SP

*pp*

arco  
SP

*pp*

56 57 58 59 60 61

62

Vln. I

Vln. II

Vla.

Vc.

62 63 64 65 66 67

67 D

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

72

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

78

E

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pp*

*p*

*pizz.*

*p*

84

SP

Vln. I

Vln. II

Vla.

Vc.

*pp*

*N*

*pizz.*

*arco*

*mp*

90

Vln. I

Vln. II

Vla.

Vc.

**F**

SP

*pp*

SP

*pp*

pizz.

*p*

arco  
N

*mp*

pizz.

*p*

(SP) -----

93

Vln. I

Vln. II

Vla.

Vc.

pizz.

*mf*

arco  
N

*mp*

-- N

96

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*f*

*ff*

pizz.

arco

pizz.

**G**

*cantabile*

*mf*

Vln. I

Vln. II

Vla.

Vc.

arco

SP

*p*

SP

*p*

104

Vln. I

Vln. II

Vla.

Vc.

(SP)

N

*f*

SP

*p*

*f*

*f*

N

pizz.

*mf*

pizz.

*mf*

108

Vln. I

pizz. **H**

*mf*

Vln. II

pizz. *mf*

Vla.

Vc.

Measures 108-113. Vln. I and II play pizzicato chords. Vla and Vc play a rhythmic accompaniment of eighth notes. A rehearsal mark 'H' is at the start of measure 109.

114

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

arco

Measures 114-119. Vln. I, II, Vla, and Vc play arched melodic lines. The Vln. I line includes a sharp sign.

118

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 118 to 121. The Violin I part (Vln. I) features a melodic line with a series of eighth notes, some marked with accents, and a sharp sign indicating a key signature change. The Violin II part (Vln. II) provides a harmonic accompaniment with dotted eighth notes. The Viola (Vla.) and Violoncello (Vc.) parts play a steady eighth-note accompaniment. All parts are connected by a large slur across the four measures.

122

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 122 to 125. The Violin I part (Vln. I) continues the melodic line with eighth notes and accents. The Violin II part (Vln. II) continues with dotted eighth notes. The Viola (Vla.) and Violoncello (Vc.) parts continue with eighth-note accompaniment. A large slur connects all parts across the four measures. Below the system, there are two empty staves.



125

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Open

pressure\*

*ff*

Open

*ff*

Open

*ff*

Open

*ff*

\*Begin with normal bow pressure.  
Increase pressure during crescendo until  
pitch is completely distorted. Let vibrate  
on release.

# The Second Nocturn

## Antiphon 1: *Liberavit*

Singers enter in the given order and recite the text independently.

Recite text together.

**Soprano 1**  
*p*  
He shall deliver the poor when he crieth: the needy also,

**Soprano 2**  
*p*  
He shall deliver the poor when he crieth: the needy also,

**Alto**  
*p*  
He shall deliver the poor when he crieth: the needy also,

**Tenor**  
*p*  
He shall deliver the poor when he crieth: the needy also,

**Bass**  
*p*  
He shall deliver the poor when he crieth: the needy also,

Slowly and independently, without exact rhythm.

**S 1**  
and him that hath no help - er.

**S 2**  
and him that hath no help - er.

**A**  
and him that hath no help - er.

Psalm 72: *Deus, juicium*

## Tone VII



1. Give the king thy judge-ments, O God: and thy righteousness un-to the king's son.

2. Then shall he judge thy people ac-cord-ing un-to right: – and de-fend the poor.

3. The mountains al-so shall bring peace: and the little hills righteousness un-to the peo-ple.

4. He shall keep the simple folk by their right: defend the children of the poor, and punish the wrong do-er.

5. They shall fear thee as long as the sun and moon en-dur-eth: from one generation to a-no-ther.

6. He shall come down like the rain in-to a fleece or wool: even as the drops that wa-ter the earth.

7. In his time shall the righ-teous flou-rish: yea, and the abundance of peace so long as the moon en-dur-eth.

8. His dominion shall be also from one sea to the o-ther: and from the flood un-to the world's end.

17. His Name shall endure for ever; his Name shall remain under the sun a-mong the pos-te-ri-ties: which shall be blessed through him; and all the hea-then shall praise him.

18. Blessed be the Lord God; even the God of Is-ra-el: which only do-eth won-drous things.

19. And blessed be the Name of his Majes-ty for ev-er: and all the earth shall be filled with his Majesty. A-men, A-men.

## Antiphon

S 1 He shall deliver the poor when he crieth: the needy also,

S 2 He shall deliver the poor when he crieth: the needy also,

A He shall deliver the poor when he crieth: the needy also,

T He shall deliver the poor when he crieth: the needy also,

B He shall deliver the poor when he crieth: the needy also,

He shall deliver the poor when he crieth: the needy also,

Antiphon 2: *Cogitaverunt impii*

S 1 and him that hath no help - er.

S 2 and him that hath no help - er.

A and him that hath no help - er.

T *mp* Recite independently.  
They corrupt other, and speak of wicked blasphemy: their talk-ing is a-against the most high.

B *mp*  
They corrupt other, and speak of wicked blasphemy: their talk-ing is a-against the most high.

Psalm 73: *Quam bonus Israel*

## Tone VIII



1. Truly God is loving unto Is-ra-el: even unto such as are of a clean heart.

2. Nevertheless, my feet were almost gone: tread-ings had well nigh slipt.

3. And why I was grieved at the wick-ed: I do also see the ungodly in such pros-pe-ri-ty.

4. For they are in no peril of death: but are lus-ty and strong.

5. They come into no misfortune like other folk: neither are they pla-gued like o-ther men.

6. And this is the cause that they are so holden with pride: and overwhelm-ed with cru-el-ty.

7. Their eyes swell with fat-ness: and they do e-ven what they lust.

8. They corrupt other, and speak of wicked blas-phe-my: their talking is a-gainst the most High

9. For they stretch forth their mouth unto the hea-ven: and their tongue go-eth through the world.

10. Therefore fall the people unto them: and thereout suck they no small ad-vant-age.

11. Tush, say they, how should God per-ceive it: is there knowledge in the most High?

12. Lo, these are the ungodly; these prosper in the world, and these have riches in pos-ses-sion: and I said, Then have I cleansed my heart in vain, and washed my hands in in-no-cen-cy.

13. All the day long I have been pun-ish-ed: and chastened ev-ery morning.

14. Yea, and I had almost said even as they: but lo, then I should have condemned the generation of thy children.

15. Then thought I to understand this: but it was too hard for me.

16. Until I went into the sanctuary of God: the understood I the end of these men.

17. Namely, how thou dost set them in slippery pla-ces: and castest them down, and de-stroy-est them.

18. O how suddenly do they con-sume: perish, and come to a fear-ful end.

Antiphon 3: *Exsurge, Domine*

*mf*

S 1 A - rise, O God: main - tain my cause.

*mf*

S 2 A - rise, O God: main - tain my cause.

*mf*

A A - rise, O God: main - tain my cause.

T 8 They corrupt other, and speak of wicked blasphemy: their talk - ing is a - gainst the most high.

B They corrupt other, and speak of wicked blasphemy: their talk - ing is a - gainst the most high.

Psalm 74: *Ut quid, Deus*

## Tone I



1. O God, wherefore art thou absent from us so long: why is thy wrath so hot against the sheep of thy pasture?

2. O think upon thy con-gre-ga-tion: whom thou hast purchased, and re-deem-ed of old.

3. Think upon the tribe of thine in-he-ri-tance: and mount Syon, where-in thou hast dwelt.

4. Lift up thy feet, that thou mayest utterly de-stroy ev-ery e-ne-my: which hath done evil in thy sanc-tu-a-ry.

5. Thine adversaries roar in the midst of thy con-gre-ga-tions: and set up their ban-ners for tokens.

18. Thou hast set all the bor-ders of the earth: thou has made sum-mer and win-ter.

19. Remember this, O Lord, how the enemy hath re-buk-ed: and how the foolish people hath blas-phem-ed thy Name.

20. O deliver not the soul of thy turtle-dove unto the multitude of the e-ne-mies: and forget not the congregation of the poor for ev-er.

21. Look up-on the co-ve-nant: for all the earth is full of darkness and cruel ha-bi-ta-tions.

22. O let not the simple go a-way a-sham-ed: but let the poor and needy give praise un-to thy Name.

23. Arise, O God, main-tain thine own cause: remember how the foolish man blasphe-meth thee daily.

24. Forget not the voice of thine e-ne-mies: the presumption of them that hate thee increaseth ev-er more and more.

## Antiphon

S 1 *pp* \*  
A - rise, O God: — main-tain my cause. Out of the hand of the unrighteous and cru-el man.

S 2 *pp* \*  
A - rise, O God: — main-tain my cause. Out of the hand of the unrighteous and cru-el man.

A *pp* \*  
A - rise, O God: — main-tain my cause. Out of the hand of the unrighteous and cru-el man.

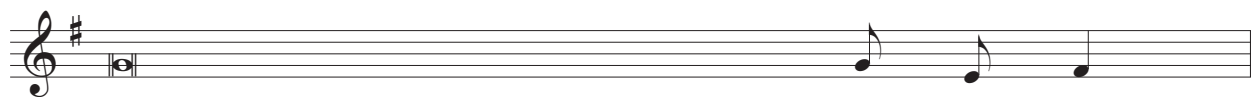
\*Enter and recite independently. Do not end together.

T *pp*  
Deliver me, O my God, out of the hand of the un-god - ly. Out of the hand of the unrighteous and cru-el man.

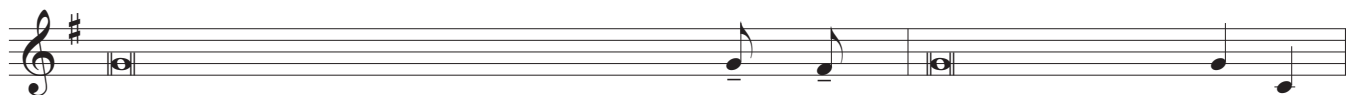
B *pp*  
Deliver me, O my God, out of the hand of the un-god - ly. Out of the hand of the unrighteous and cru-el man.

# Lesson 4

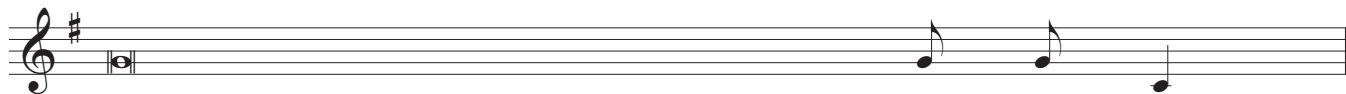
## from the Treatise of St. Augustine on the Psalms



From the Treatise of Saint Augustine, the Bishop, on the Psalms.



Hear my prayer, O God, and hide not thyself from my pe - ti - tion: take heed unto me, and hear me.



These are the words of one disquieted, in trouble and an - - - xi - e - ty.



He prays under much suffering, desiring to be released from e - vil. Let us now see under what evil he lies:



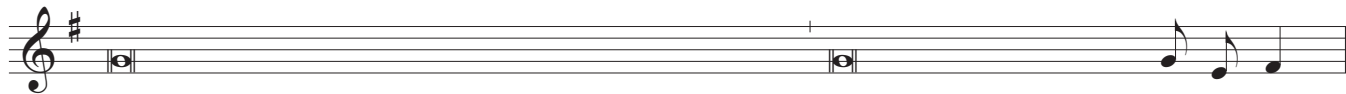
and when he begins to speak, let us place ourselves by him: that, sharing his tribulation, we may also join in his prayer.



I mourn, saith he, in my prayer, and am vex - ed. When does he mourn? When is he vex - ed? He says;



in my prayer. He speaks of the evil men whom he suf - fers: and that sufference of evil men he calls his com - plaint.



Think not that the evil are in the world to no avail, or that God makes no use of them.



Every wicked man lives either that he may be corrected him - self: or that the righteous may be ex - er - cis - ed by him.

# Amicus meus

## Fourth Responsory

♩ = 92

*mp*

Soprano 1

A - mi - cus me - us os - cu -

*mp*

Soprano 2

A - mi - cus me - us os - cu -

*mp*

Alto

A - mi - cus me - us os - cu -

*mf*

Tenor

\* Amicus meus osculi me tradidit signo:

*mf*

Bass

\* Amicus meus osculi me tradidit signo:

<sup>5</sup>

S 1

li me tra - di - dit si - gno:

S 2

li me tra - di - dit si - gno:

A

li me tra - di - dit si - gno:

T

B

\* Whisper individually. Repeat through the end of the arrow.



9 *mf*

S 1 *mf*

\* Quem osculatus fuero, ipse est, tenete eum:

S 2 *mf*

\* Quem osculatus fuero, ipse est, tenete eum:

A

Quem o - scu - la - tus fu - e - ro, ip - se

T *mp*

8 Quem o - scu - la - tus fu - e - ro, ip - se

B *mp*

Quem o - scu - la - tus fu - e - ro, ip - se

15 *mf*

S 1 *mf*

hoc ma -

S 2 *mf*

hoc ma -

A *mf*

est, te - ne - te e - um: hoc ma -

T *mf*

8 est, te - ne - te e - um: hoc ma -

B *mf*

est, te - ne - te e - um: hoc ma -

20

*f*

S 1 lum fe - cit si - gnum, qui per o - scu -

S 2 lum fe - cit si - gnum, qui per o - scu -

A lum fe - cit si - gnum, qui per o - scu -

T lum fe - cit si - gnum, qui per o - scu -

B lum fe - cit si - gnum, qui per o - scu -

25

*mf*

S 1 lum ad im - ple - vit ho - mi - ci - di -

S 2 lum ad im - ple - vit ho - mi - ci - di -

A lum ad im - ple - vit ho - mi - ci - di -

T lum ad im - ple - vit ho - mi - ci - di -

B lum ad im - ple - vit ho - mi - ci - di -

30

**S 1** *p*  
um. \* Infelix praetermisit pretium sanguinis, et in fine laquaeo se suspendit.

**S 2** *p*  
um. \* Infelix praetermisit pretium sanguinis, et in fine laquaeo se suspendit.

**A** *p*  
um. \* Infelix praetermisit pretium sanguinis, et in fine laquaeo se suspendit.

**T** *p*  
um. \* Infelix praetermisit pretium sanguinis, et in fine laquaeo se suspendit.

**B** *p*  
um. \* Infelix praetermisit pretium sanguinis, et in fine laquaeo se suspendit.

32

**S 1** *ff* *p* D.S. al Fine  
Bo - num e - rat il - li, si na - tus non fu - is - set ho - mo il - le.

**S 2** *ff* *p*  
Bo - num e - rat il - li, si na - tus non fu - is - set ho - mo il - le.

**A** *ff* *p*  
Bo - num e - rat il - li, si na - tus non fu - is - set ho - mo il - le.

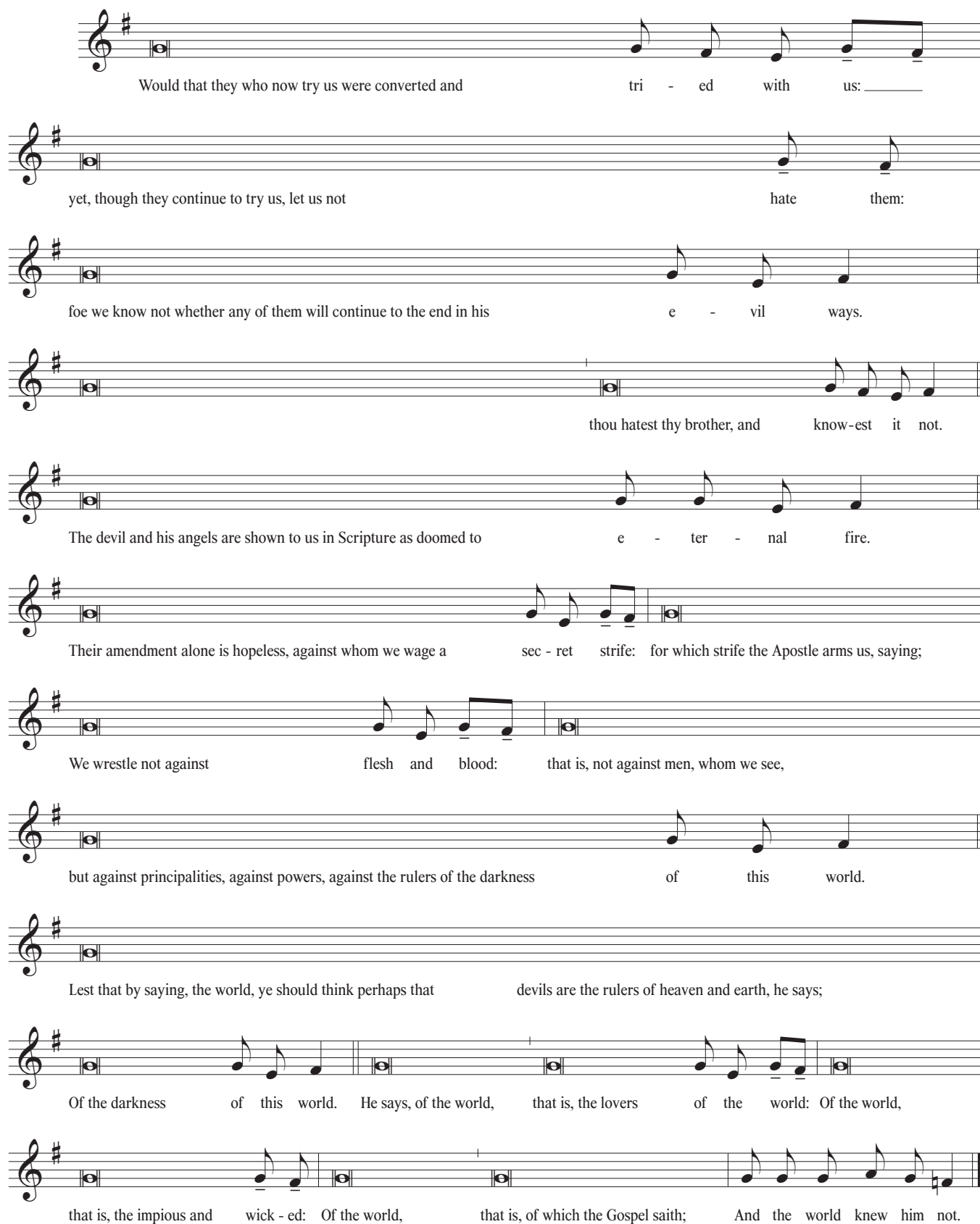
**T** *ff* *p*  
Bo - num e - rat il - li, si na - tus non fu - is - set ho - mo il - le.

**B** *ff* *p*  
Bo - num e - rat il - li, si na - tus non fu - is - set ho - mo il - le.

\* SSA recite text indipendently on pitch. TB recite in a whisper. Repeat as needed for about 15 seconds.

# Lesson 5

## from the Treatise of St. Augustine on the Psalms



Would that they who now try us were converted and tri - ed with us: \_\_\_\_\_

yet, though they continue to try us, let us not hate them:

foe we know not whether any of them will continue to the end in his e - vil ways.

thou hatest thy brother, and know-est it not.

The devil and his angels are shown to us in Scripture as doomed to e - ter - nal fire.

Their amendment alone is hopeless, against whom we wage a sec - ret strife: for which strife the Apostle arms us, saying;

We wrestle not against flesh and blood: that is, not against men, whom we see,

but against principalities, against powers, against the rulers of the darkness of this world.

Lest that by saying, the world, ye should think perhaps that devils are the rulers of heaven and earth, he says;

Of the darkness of this world. He says, of the world, that is, the lovers of the world: Of the world,

that is, the impious and wick - ed: Of the world, that is, of which the Gospel saith; And the world knew him not.

# Judas mercator pessimus

## Fifth Responsory

### Completely free of meter or strict rhythm

3

S 1

S 2

A

T

8

o - scu - - - lo - pe - ti - it Do - mi - num

B

\* Individually breathe as needed, stating the complete word at each breath.

4

S 1

S 2

A

T

B

8 il - li ut ag - nus in no - cens

5

S 1

S 2

A

T

B

8 non ne - ga - vit Ju - - - - - dae o - scu - - - - - lum.

6 *mp* 16" 2"

S 1 *mp*  
† Denariorum numero Christum Judaeis tradidit.

S 2 *mp*  
† Denariorum numero Christum Judaeis tradidit.

A *mp*  
† Denariorum numero Christum Judaeis tradidit.

T 8

B *mp*  
† Denariorum numero Christum Judaeis tradidit.

† Individually oscillate. Change syllables and breathe ad lib.  
The final syllable should be on the first pitch of the box. Hold until cut off.  
Sing the sentence one time over the course of the arrow (approx. 16" long)

8 *f*

S 1 *f*  
\* mer - ca - tor

S 2 *f*  
\* mer - ca - tor

A *f*  
\* mer - ca - tor

T 8 *ff*  
Me - li - - - - - us il - li

B *f*  
\* mer - ca - tor

\* Individually change syllables ad lib. The word should be stated once over the course of the arrow.

9

S 1

pes - si - mus

S 2

pes - si - mus

A

pes - si - mus

T

8

e - rat si na - tus non fu - is - set.

B

pes - si - mus

10

*mp* 20-24"

S 1

† Denariorum numero Christum Judaeis tradidit.

S 2

*mp*

† Denariorum numero Christum Judaeis tradidit.

A

*mp*

† Denariorum numero Christum Judaeis tradidit.

T

8

B

*mp*

† Denariorum numero Christum Judaeis tradidit.



# Lesson 6

## from the Treatise of St. Augustine on the Psalms

For I have spied unrighteousness and strife in the ci - ty. See the glory of the Cross it - self.

Now on the brow of kings is places that Cross, which enemies did de - ride. Ef - fect hath prov - ed strength:

he hath subdued the world, not with steel, but with wood.

The wood of the Cross seemed a worthy object of scorn to his enemies;

and standing before that wood they wagged their heads, saying: If thou be the Son of God, come down from the Cross.

He stretched forth his hands to an unbelieving and gainsaying peo - ple. If he is just who lives by faith:

he is unrighteous who has not faith. Therefore when he saith unrighteousness, understand that it is un - be - lief.

The Lord then saw unrighteousness and strife in the city,

and stretched out his hand to an unbelieving and gainsaying peo - ple: and yet, waiting for them, he saith;

Father, forgive them, for they know not what they do.

Change pitch on cue. Each chord should last about 2-3 seconds before a pitch is changed. Chords can vary in length. Pronounce initial consonants, but not final consonants. Breathe as needed, re-enter on vowel only.

# Unus ex discipulis

## Sixth Responsory

**Soprano 1** *mp* **3"**

us pu det

**Soprano 2** *mp*

Un me di

**Alto** *mp*

ex tra ho

**Tenor** *mp*

8 sci is e

**Bass** *mp*

di lis me

**S 1** **3** **3"**

Vae il e

**S 2**

Vae li

**A**

Vae tra

**T** *8*

Vae quem dar

**B**

Vae per go

5 3"

S 1 Me il e fu set

S 2 Me li si na

A Me us tus

T Me rat is

B Me li non is (to tenor, no break)

A Qui in - tin - git

T [m]

A me - cum ma - num in pa - rop - si - de,

T

A

hic me tra - di - tu - rus est in ma - nus pec - ca -

T

A

to - - - rum,

T

A

Me - li - us il - li e - rat, si na - tus non

T

A

fu - - - is - - - set.

T

**Blank Page**

# At the Third Nocturn

## Interlude

♩ = 54

Violin I

Violin II

Viola

Cello

*p*

pizz.

arco

*p*

pizz.

arco

*p*

pizz.

arco

6

A

Vln. I

Vln. II

Vla.

Vc.

*p*

*f*

Violins I and II play a continuous eighth-note pattern, with Violins I marked *pp* and Violins II marked *pp*. Viola and Violoncello play a sustained chord marked *p*.

15

Vln. I

Vln. II

Vla.

Vc.

**B**

N SP N

pizz.

*p*

*f*

*p*

*f*

*pp*

3 3 3 3 3 3 3 3 3 3

18

Vln. I

Vln. II

Vla.

Vc.

ST

3

N

*p*



[illegible]

28

Vln. I

*ff* *pp*

Vln. II

*ff* *pp*

Vla.

*p*

Vc.

*p*

Violins I and II: *p*

Viola: *pp* to *ff*

Violoncello: *pp* to *ff*

32

Vln. I

Vln. II

Vla.

Vc.

pizz.

*f*

ST

3

*p*

N

*p*

Detailed description: This musical score page contains measures 32, 33, and 34 of a piece. The staves are for Violin I, Violin II, Viola, and Violoncello. Violin I has a whole note chord in measure 32, tied to measure 33. Violin II plays a single note in measure 32, then rests. Viola has a triplet of eighth notes in measure 32, followed by a melodic line in measure 33, and a half note in measure 34. Violoncello has a half note in measure 34. Dynamics include *f* (forte) for Violin II and *p* (piano) for Viola and Violoncello. Performance markings include 'pizz.' (pizzicato) for Violin II, 'ST' (staccato) for Viola, and 'N' (natural) for Viola. A crescendo hairpin is shown under the Viola part in measure 33.

# The Third Nocturn

## Antiphon 1: *Dixit iniquis*

$\text{♩} = 120$

*f*

Soprano 1

*f*

Soprano 2

*f*

Alto

*f*

Tenor

*f*

Bass

I said un - to the fools: Speak not with a stiff neck.

I said un - to the fools: Speak not with a stiff neck.

I said un - to the fools: Speak not with a stiff neck.

## Psalm 75: *Confitebimur tibi*

## Tone VII



1. Un-to thee, O God, do we give thanks: yea, unto thee do we give thanks.
2. The Name al-so is nigh: and that do thy won-drous works de-clare.
3. When I receive the con-gre-ga-tion: I shall judge ac-cord-ing un-to right.
4. The earth is weak, and all in-ha-bi-ters there-of: I bear up the pil-lars of it.
5. I said unto the fools; Deal not so mad-ly: and to the ungodly; Set not up your horn.
6. Set not up your horn on high: and speak not with a stiff neck.
7. For promotion cometh neither from the east, nor from the west: nor yet from the south.
8. And why, God is the judge: he putteth down one, and setteth up a-no-ther.
9. For in the hand of the Lord there is a cup, and the wine is red: it is full mixed, and he pour-eth out the same.
10. – As for the dregs there-of: all the ungodly of the earth shall drink them, and suck them out.
11. But I will talk of the God of Ja-cob: and praise him for ev-er.
12. All the horns of the ungodly al-so will I break: and the horns of the righteous shall be ex-alt-ed.

## Antiphon

S 1 *mp*  
I said un - to the fools: The earth trem - bled,

S 2 *mp*  
I said un - to the fools: The earth trem - bled,

A  
I said un - to the fools: Speak not with a stiff neck.

T  
8 I said un - to the fools: Speak not with a stiff neck.

B  
I said un - to the fools: Speak not with a stiff neck.

Antiphon 2: *Terra tremuit*

S 1  
and was still: when God a - rose to judge - ment.

S 2  
and was still: when God a - rose to judge - ment.

Psalm 76: *Notus in Judaea*

## Tone VIII

1. In Jew-ry is God known: his Name is great in Is-ra-el.

2. At Salem is his tabe-na-cle: and his dwell-ing in Sy-on.

3. There break he the arrows of the bow: the shield, the sword and the bat-tle.

4. Thou art of more honor and might: than the hills of the rob-bers.

5. The proud are robbed; they have slept their sleep: and all the men whose hands were mighty have found no-thing.

6. At thy rebuke, O God of Ja-cob: both the chariot and horse are fal-len.

7. Thou, even thou, art to be fear-ed: and who may stand in thy sight when thou art an-gry?

8. Thou didst cause thy judgement to be heard from hea-ven: the earth trem-bled, and was still,

9. When God arose to judge-ment: and to help all the meek up-on earth.

10. The fierceness of man shall turn to thy praise: and the fierceness of them shalt thou re-frain.

11. Promise unto the Lord your God, and keep it, all ye that are round a-bout him: bring presents unto him that ought to be fear-ed.

12. He shall refrain the spirit of prin-ces: and is wonderful among the kings of the earth.

## Antiphon

S 1 The earth trem - bled, and was still: when God a - rose \_\_\_\_\_ to judge -

S 2 The earth trem - bled, and was still: when \_\_\_\_\_ God a - rose \_\_\_\_\_ to judge -

Antiphon 3: *In die tribulationis*

S 1 ment.

S 2 ment.

A *f* 3 In the \_\_\_\_\_ time of \_\_\_\_\_ my \_\_\_\_\_ trou - ble: I \_\_\_\_\_ sought \_\_\_\_\_ the \_\_\_\_\_ Lord. \_\_\_\_\_

T *f* 3 In the \_\_\_\_\_ time of \_\_\_\_\_ my \_\_\_\_\_ trou - ble: I sought the \_\_\_\_\_ Lord. \_\_\_\_\_

B *f* 3 In the \_\_\_\_\_ time of \_\_\_\_\_ my \_\_\_\_\_ trou - ble: I sought the \_\_\_\_\_ Lord. \_\_\_\_\_

Psalm 77: *Voca mea ad Dominum*

## Tone VII



1. I will cry unto God with my voice: even unto God will I cry with my voice; and he shall hear-ken un-to me.
2. In the time of my trou-ble I sought the Lord: my sore ran, and ceased not in the night season; my soul re-fus-ed com-fort.
3. When I am in heaviness, I will think up-on God: when my heart is vex-ed, I will com-plain.
4. Thou holdest mine eyes waking: I am so feeble that I can-not speak.
5. I have con-sider'd the days of old: and the years that are past.
6. I call to re-mem-brance my song: and in the night I commune with my own heart; and search out my spi-rits.
7. Will the Lord absent him-self for ev-er: and will he be no more in-treat-ed?
8. Is his mercy clean gone for ev-er: and is his promise come utterly to an end for ev-er more?
9. Hath God forgotten to be gra-cious: and will he shut up his loving-kindness in dis-plea-sure?
10. And I said; It is mine own in-fir-mi-ty: but I will remember the years of the right hand of the most High-est.
19. Thy way is in the sea, and thy paths in the great wa-ters: and thy foot-steps are not known,
20. Thou leddest thy peo-ple like sheep: by the hand of Mo-ses and A-arón.

## Antiphon

A In the time of my trou - ble: I sought the

T In the time of my trou - ble: I sought the

B In the time of my trou - ble: I sought the

37 *f* A - rise, a - rise, a - rise, O God,

S 2 *f* A - rise, a - rise, a - rise, O God,

A Lord. *f* A - rise, a - rise, O God,

T Lord. *f* A - rise, a - rise,

B Lord. *f* A - rise, a - rise,

44 *mp* O God: *p* Main - tain my cause.

S 2 *mp* O God: *p* Main - tain my cause.

A *mp* O God: *p* Main - tain my cause.

T *mp* O God: *p* Main - tain my cause.

B *mp* O God: *p* Main - tain my cause.

# Seventh Lesson

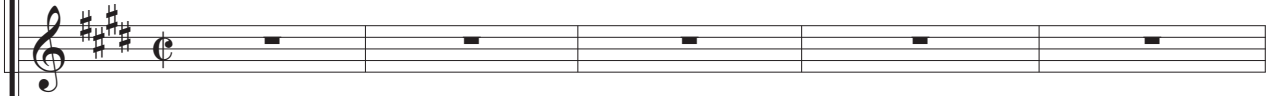
from the first Epistle of St. Paul to the Corinthians

♩ = 80

Soprano 1



Soprano 2



Alto



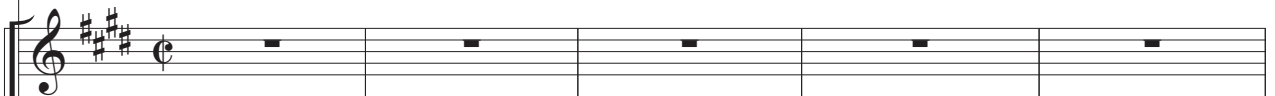
Tenor



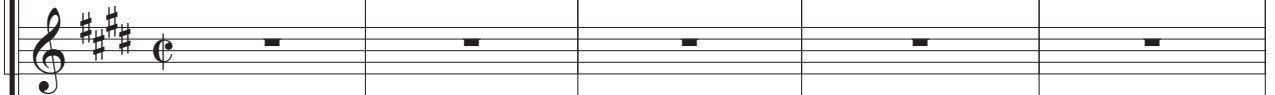
Bass



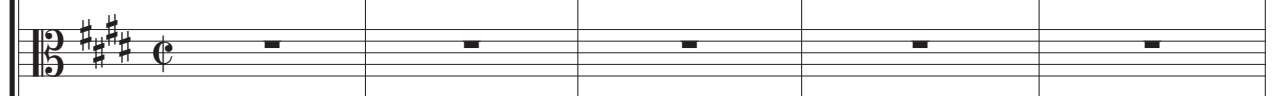
Violin I



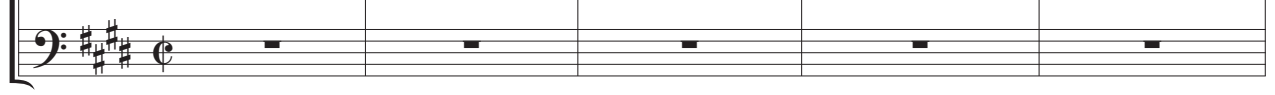
Violin II



Viola



Cello





6

A

S 2

A

T

B

*mf*

*mf*

*mf*

*mf*

be - a - ti

la pri - ma, pri - ma be -

pis - to - la, E - pis - to - la pri - ma be -

— pri - ma, E - pis - to - la pri - ma be -

11

S 2

A

T

B

Pau - li, be - a - ti Pau -

- a - ti Paul - li, be - a - ti Pau -

a - ti Pau - li, be - a - ti Pau -

- a - ti - Pau - li, be - a - ti Pau -

15 *p* *mp*

S 2 li, be - a - ti Pau - li A - pos - to - li

A *p* *mp* li, be - a - ti Pau - li A - pos - to - li

T *p* *mp* 8 li, be - a - ti Pau - li A - pos - to - li

B *p* *mp* li, be - a - ti Pau - li A - pos - to - li

19

S 2 —

A *p* — ad Cor - in - thi - os. —

T *p* 8 — ad Cor - in - thi - os. —

B *p* — ad Cor - in - thi - os. —

**B**  $\text{♩} = 96$ 

S 1 *mf*  
Now in this

Vln. I *mf* *cantabile*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

S 1 *f* **C**  
that I de - clare un - to you I praise you not,

Vln. I

Vln. II

Vla.

Vc.

31 *mf*

S 1

that ye come to - geth - er not for the bet - ter, but for

Vln. I

*mp*  
*cantabile*

Vln. II

*mp*

Vla.

*mp*

Vc.

pizz.  
*mp*

**D**

35

S 1

the worse. For first of all, when ye come to - geth - er in the

Vln. I

35 pizz. arco pizz. arco pizz. arco

Vln. II

pizz. arco pizz. arco pizz. arco

Vla.

pizz. arco pizz. arco ST pizz. arco

Vc.

arco pizz.

41

S 1

church, I hear that there be div - is - ions a - mong you: and I part - ly be -

Vln. I

pizz. arco pizz. arco pizz.

Vln. II

pizz. arco pizz. arco pizz.

Vla.

pizz.

Vc.

E

46

S 1

lieve it. For there must be al - so

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

*f*

*p*

*f*

*f*

*f*

*p*

*f*

51

S 1

her - es - ies a - mong you, that they which are ap -

Vln. I

*mf*

Vln. II

*mf*  
*cantabile*

Vla.

*mf*

Vc.

*mf*

55

S 1

proved may be made man - i - fest a - mong you.

Vln. I

*pizz.*  
*p*

Vln. II

*pizz.*  
*p*

Vla.

*pizz.*  
*p*

Vc.

*pizz.*  
*p*  
*arco*  
*ST*  
*mp*

**F** *mf*

S 1

When ye come to - geth - er there - fore

Vln. I

60 *p* arco SP 3 3 3 3 3 3 3 3

Vln. II

*p* arco SP 3 3 3 3 3 3 3 3

Vla.

*mf*

Vc.

**G**

S 1

in - to one place, this is not to eat the Lord's sup - per.

Vln. I

63 *f* pizz. arco 3 3 *mp*

Vln. II

*f* pizz. arco 3 3 *mp*

Vla.

*f* pizz. arco *mp cantabile*

Vc.

*f* pizz. arco *mp cantabile*

68

S 1

For in eat - ing ev - ery - one tak - eth

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*p*

*f*

72

S 1

be - fore oth - er his own sup - per: and one is hun -

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*pizz.*

*pizz.*

*pizz.*

*3*

*3*

*3*

*3*



77

S 1

gry and an - oth - er drunk - en. — What?

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

*ff*

*ff*

*ff*

*ff*

82

S 1

Have ye not hous - es to eat and to drink in? Or de -

Vln. I

82

Vln. II

Vla.

Vc.

*8va*

**I**

87

S 1

spise ye the church of God, and shame them that have not? What

Vln. I

Vln. II

Vla. pizz.

Vc.

J

92

S 1

shall I say to you? Shall I praise you in this?

Vln. I

Vln. II

Vla. arco pizz. arco

Vc.

96 *ff*

S 1

I praise you not.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

99

S 1

\*Begin playing normally, increase bow pressure gradually.  
Normal pitch sound at first, completely distorted by the cut-off.

Vln. I

Vln. II

Vla.

Vc.

\*pressure

\*pressure

\*pressure

\*pressure

# Eram quasi agnus

## Seventh Responsory

♩ = 116

*sotto voce*  
*mp*

Alto

E - ram qua-si ag-nus in - no - cents, ag - nus in - no - cents: duc -

*sotto voce*  
*mp*

Tenor

E - ram qua-si ag-nus in - no - cents, E - ram qua - si ag - us in - no - cents:

*sotto voce*  
*mp*

Bass

E - ram qua-si ag-nus in - no - cents, E - ram qua - si ag - us in - no cents:

*cantabile*  
*mf*

A

4

tus sum ad im - mo - lan - dum, et ne - sci - e - bam: Con - ci - li -

*cantabile*  
*mf*

T

ad im - mo - lan - dum, et ne - sci - e - bam: Con - ci - li -

*cantabile*  
*mf*

B

duc - tus sum ad im - mo - lan - dum, et ne - sci - e - bam: Con - ci - li -

*f*

A

8

um fe - ce - runt i - ni - mi - ci me - i ad -

T

um fe - ce - runt i - ni - mi - ci me - i

B

um fe - ce - runt i - ni - mi - ci me - i

13

A *ver - sum me, di - cen - tis: Ve - ni - te, ve - ni - te,*

T *ad - ver - sum me, di - cen - tis: Ve - ni - te, ve - ni -*

B *ad - ver - sum \_\_\_\_\_ Ve - ni - te, ve - ni - te,*

*f* *p* *sotto voce*

16

A *mit - ta - mus lig - num, lig - num in — pa - nem*

T *te, mit - ta - mus lig - num, lig - num in — pa -*

B *mit - ta - mus lig - num, lig - num, in — pa -*

19

A *e - jus, ve - ni - te, et e - ra - da - mus \_\_\_\_\_ e - um de ter -*

T *- nem e - jus, ve - ni - te, et e - ra - da - mus e - um de*

B *nem e - jus, ve - ni - te, et e - ra - da - mus e - um de ter -*

*mp*

22 *p*

A - ra vi - ven - ti - um.

T 8 ter - ra vi - ven - ti - um.

B - ra vi - ven - ti - um.

T 8 Om - nes i - ni - mi - ci - me - i

T 8 ad - ver - sum me co - gi - ta - bant ma - la - mi - hi:

T 8 ver - bum in - i - quum

T 8 man - da - ve - runt ad - ver - sum me, di - cen - tes.

# Eighth Lesson

from the first Epistle of St. Paul to the Corinthians

♩. = 50

Soprano 2

*mf*

For I \_\_\_\_\_

Violin I

*mp*

Violin II

*mp*

Viola

*mp*

Cello

*mp*

S

4

— have re-ceived of <sup>2</sup> the Lord that which — al - so

Vln. I

4

Vln. II

Vla.

Vc.

A

7

S

— I de - li - vered un - to you, That the Lord — Je - sus — the same

Vln. I

Vln. II

Vla.

Vc.

10

S

night in which he was be - trayed — took bread: and when he had given thanks, he break it, and said,

*mp*

Vln. I

Vln. II

Vla.

Vc.



**B**

S *mf* *f*

Take, — eat: — this is my Bo<sup>2</sup>-dy, — which is bro-ken for you:

Vln. I *mp* *mf* *f* *mp*

Vln. II *mp* *mf* *f* *mp*

Vla. *mp* *mf* *f* *mp*

Vc. *mp* *mf* *f* *mp*

S *mp*

this do in re-mem-brance of me.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

C

S  
af - ter the same man - ner al - so he took the cup, say - ing, This cup is the new

Vln. I

Vln. II

Vla.

Vc.

20

S  
tes - ta - ment in my Blood: this do ye, as oft as ye

Vln. I

Vln. II

Vla.

Vc.

23

*f*

26 *mp* D *mf*

S drink it, in - re - mem - brance of me. For as

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

29

S of - ten as ye eat this bread, and drink this cup,

Vln. I

Vln. II

Vla.

Vc.

32 *f* *mp* *p*

S ye do shew the Lord's death till he come.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

35 *non rit.*

S Un-

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

attacca

# Una hora

## Eighth Responsory

$\text{♩} = 92$   
*mp*

Alto

Tenor

Bass

Un - a ho - ra non po - tu - is - tis vi - gi - la - re

Un - a ho - ra non po - tu - is - tis vi - gi - la - re

Un - a ho - ra non po - tu - is - tis vi - gi - la - re

6

A

T

B

me - cum, qui ex - hor - ta - ba - mi - ni mo - ri pro — me?

me - cum, qui ex - hor - ta - ba - mi - ni mo - ri pro — me?

me - cum, qui ex - hor - ta - ba - mi - ni mo - ri pro — me?

11

A

T

B

Vel Ju - dam — non vi - de - tis, — quo - mo - do —

Vel Ju - dam — non vi - de - tis, — quo - mo - do —

Vel Ju - dam — non vi - de - tis, — quo - mo - do —

17

A — non dor - mit, sed fes - ti - nat tra - de - re me Ju -

T 8 — non dor - mit, sed fes - ti - nat tra - de - re me Ju -

B — non dor - mit, sed fes - ti - nat tra - de - re me Ju -

22 **Fine**

A dae - is?

T 8 dae - is? Quid dor - mi - tis? \_\_\_\_\_

B dae - is?

T 8 sur - gi - te, \_\_\_\_\_ et \_\_\_\_\_ or - a - te, \_\_\_\_\_

T 8 ne \_\_\_\_\_ in - tre - tis in ten - - ta -

T 8 ti - - - o - - - nem, \_\_\_\_\_

# Ninth Lesson

from the first Epistle of St. Paul to the Corinthians

$\text{♩} = 112$

*mp*

Soprano 1

Soprano 2

*mp*

Where - fore,

*mp*

Where - fore,

$\text{♩} = 112$

Violin I

*mp*

Violin II

*mp*

Viola

*mp*

Cello

*mp*

6

S 1

who - so - ev - er shall eat this bread, and drink this cup of the Lord. un -

S 2

who - so - ev - er shall eat this bread, and drink this cup of the Lord. un -

Vln. I

Vln. II

Vla.

pizz.

Vc.

13

S 1

wor - thi - ly, \_\_\_\_\_ shall be guil - ty of the Bo - dy and Blood of the

S 2

wor - thi - ly, \_\_\_\_\_ shall be guil - ty of the Bo - dy and Blood of the

Vln. I

Vln. II

Vla.

arco

Vc.



19 **A** *p*

S 1 Lord. But — let a man ex - am - in him - self: *mp*

S 2 Lord. and

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

26 *mf* *f* *p*

S 1 and so let him eat of that bread, and drink of that cup.

S 2 so — let him eat of that bread, and drink of that cup.

Vln. I *mf* *f* *p* *mp*

Vln. II *mf* *f* *p* *mp*

Vla. *mf* *f* *p* *mp*

Vc. *mf* *f* *p* *mp*

B

33

S 1 *mp* eat - eth and drink - eth dam -

S 2 *mp* For he that eat - eth and drink - eth un - wor - thi - ly,

Vln. I *p* pizz. arco

Vln. II *p* pizz. arco

Vla. *p* pizz. arco

Vc. *p* pizz.

40

S 1 *mp* na - tion to him - self, For this cause ma - ny are

S 2 *mp* not dis - cer - ning the Lord's Bo - dy. For this cause ma - ny are

Vln. I pizz. arco pizz. arco *mp*

Vln. II pizz. arco pizz. arco *mp*

Vla. pizz. arco pizz. arco *mp*

Vc. arco

46 *mf* *p*

S 1 weak and sick - ly a - mong you, and ma - ny sleep.

S 2 *mf* *p*  
weak and sick - ly a - mong you, and ma - ny sleep.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

*mp* *mp*

S 1 For if we would judge ourselves,

S 2 we should not be judg - ed.

Vln. I

Vln. II

Vla.

Vc.

**D**

S 1 *p* But — when

S 2 *p* But — when

**D**

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

60

S 1 we are — judged, we are chas - tened of the Lord, that we should

S 2 we are — judged, we are chas - tened of the Lord, that we should

60

Vln. I

Vln. II

Vla.

Vc.



F

*mf*

79

S 1

And if an - y man hun - ger, let him eat at

S 2

oth - er.

Vln. I

*mf* *legato*

Vln. II

*mf* *legato*

Vla.

*mf* *legato*

Vc.

*mf*

84

S 1

home: That ye come not to - ge - ther un - to con - dem - na - tion.

S 2

That ye come not to - ge - ther un - to con - dem - na - tion.

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

90 *rit.* *a tempo*

S 1 And the rest will I set in or - der when I come.

S 2 And the rest will I set in or - der when I come.

Vln. I *rit.* *a tempo* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

96 *rit.*

S 1

S 2

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

# Seniores populi

## Ninth Responsory

$\text{♩} = 90$   
*mp*

Alto  
Sen - ior - es po - pu - li con - si - li - um fe - ce - runt, Sen -

*mp*

Tenor  
Sen - ior - es po - pu - li con - si - li - um fe - ce - runt,

*mp*

Bass  
Sen - ior - es po - pu - li con - si - li - um fe - ce - runt,

7

A  
ior - es po - pu - li con - si - li - um fe - ce - runt, Ut Je - sum

T  
Sen - ior - es po - pu - li con - si - li - um fe - ce - runt, Ut Je -

B  
Sen - ior - es po - pu - li con - si - li - um fe - ce - runt, Ut Je -

14

A  
do - lo te - ne - rent, et oc - ci - der - ent:

T  
sum do - lo te - ne - rent, et oc - ci - der - ent:

B  
- sum do - lo te - ne - rent, et oc - ci - der - ent:



21

A

cum glad - i - is \_\_\_\_\_ et fus - ti - bus \_\_\_\_\_ ex - i - e - runt tam - quam

T

8 cum glad - i - is \_\_\_\_\_ et fus - ti - bus \_\_\_\_\_ ex - i - e - runt tam - quam

B

cum glad - i - is \_\_\_\_\_ et fus - ti - bus \_\_\_\_\_ ex - i - e - runt tam - quam

27

A

\_\_\_\_\_ ad lat - tro - nem.

T

8 \_\_\_\_\_ ad lat - tro - nem. Col - le - ge - runt \_\_\_\_\_ pon - ti - fi - ces

B

\_\_\_\_\_ ad lat - tro - nem.

30

T

8 et pha - ri - sae - i \_\_\_\_\_ con - ci - li - um.

31

T

8 Ut Je - sum do - lo te - ne - rent, \_\_\_\_\_

32

T

8 et \_\_\_\_\_ oc - ci - de - - - rent: \_\_\_\_\_

33

T

8 cum gla - di - is et fus - ti - bus ex - i - e - runt \_\_\_\_\_

35

S 1 *f* Se - ni - or - es po - pu - li con -

S 2 *f* Se - ni - or - es po - pu - li con -

A *f* Se - ni - or - es po - pu - li con -

T *f* 8 tam - quam ad - la - tro - nem. Se - ni - or - es po - pu - li con -

B *f* Se - ni - or - es po - pu - li con -

38

S 1 *ff* *mf* si - li - um fe - ce - runt, Ut Je - sum do - lo te - ne - rent, et oc -

S 2 *ff* *mf* si - li - um fe - ce - runt, Ut Je - sum do - lo te - ne - rent, et oc -

A *ff* *mf* si - li - um fe - ce - runt, Ut Je - sum do - lo te - ne - rent, et oc -

T *ff* *mf* 8 si - li - um fe - ce - runt, Ut Je - sum do - lo te - ne - rent, et oc -

B *ff* *mf* si - li - um fe - ce - runt, Ut Je - sum do - lo te - ne - rent, et oc -

44

S 1

ci - de - rent: cum gla - di - is et fus - ti - bus

S 2

ci - de - rent: cum gla - di - is et fus - ti - bus

A

ci - de - rent: cum gla - di - is et fus - ti - bus

T

ci - de - rent: cum gla - di - is et fus - ti - bus

B

ci - de - rent: cum gla - di - is et fus - ti - bus

49

S 1

ex - i - e - runt tam - quam lat - ro - nem. [m]

S 2

ex - i - e - runt tam - quam lat - ro - nem. [m]

A

ex - i - e - runt tam - quam lat - ro - nem. [m]

T

ex - i - e - runt tam - quam lat - ro - nem. [m]

B

ex - i - e - runt tam - quam lat - ro - nem. [m]

# At Lauds

## Interlude

♩. = 42

Violin I

Violin II

Viola

Cello

non vib.

sim.

*p*

Vln. I

Vln. II

Vla.

Vc.

4

non vib.  
ST

*p*

non vib.  
ST

*p*

non vib.  
ST

*p*

7

A

Vln. I

Vln. II

Vla.

Vc.

Measures 7-9 of the musical score. Vln. I and Vln. II play half notes (G4, A4, B4, C5) with a slur. Vla. plays half notes (G2, A2, B2, C3). Vc. plays a continuous eighth-note pattern (G2, A2, B2, C3, D3, E3, F3, G3).

10

Vln. I

Vln. II

Vla.

Vc.

Measures 10-12 of the musical score. Vln. I and Vln. II play half notes (G4, A4, B4, C5) with a slur. Vla. plays half notes (G2, A2, B2, C3). Vc. plays a continuous eighth-note pattern (G2, A2, B2, C3, D3, E3, F3, G3).

13

Vln. I

Vln. II

Vla.

Vc.

Measures 13-15 of the musical score. Vln. I and II play a melodic line with slurs. Vla. plays a rhythmic pattern. Vc. plays a continuous eighth-note accompaniment.

16

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

Measures 16-18 of the musical score. Vln. I has a crescendo leading to a measure marked *mp*. Vln. II has a crescendo leading to a measure marked *mp*. Vla. and Vc. continue their patterns.

22

Vln. I

Vln. II

*mp*

Vla.

Vc.

25

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

28

Vln. I

Vln. II

Vla.

Vc.

N

C

*mf*

*mf*

ST

*mf*

sim.

sim.



31

Vln. I

Vln. II

Vla.

Vc.

*f*

Measures 31-33. Vln. I and Vln. II play eighth-note patterns. Vla. starts with a half note and then rests. Vc. plays a half note and then rests. Dynamics include forte (f) and hairpins.

34

Vln. I

Vln. II

Vla.

Vc.

Measures 34-36. Vln. I and Vln. II continue their patterns. Vla. and Vc. are silent.

37

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*N*

*N*

*p*

40

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*ppp*

*ppp*

*ppp*

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# At Lauds

## Antiphon 1: *Justificeris*

$\text{♩} = 69$   
*p*

Soprano 1  
May-est thou be jus - ti - fi - ed in thy say - ing: and clear when thou art judged.

Soprano 2  
*p*  
May'st thou be jus - ti - fi - ed in thy say - ing: and clear when thou art judged.

Alto  
*p*  
May-est thou be jus - ti - fi - ed in thy say - ing:

Tenor  
*p*  
May-est thou be jus - ti - fi - ed in thy say - ing:

Bass  
*p*  
May-est thou be jus - ti - fi - ed in thy say - ing:

## Psalm 51: *Miserere mei, Deus*

Tone VIII



1. Have mercy upon me, O God, after thy great good-ness: according to the multitude of thy mercy, do away mine of-fen-ces.

2. Wash me thoroughly from my wick-ed-ness: and cleanse me from my sin.

3. For I acknowledge my faults: and my sin is e-ver be-fore me.

4. Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying; and clear when thou art judg-ed.

## Antiphon

S 1  
May - est thou be jus - ti - fi - ed in thy say - ing: and

S 2  
May'st thou be jus - ti - fi - ed in thy say - ing: and

A  
May - est thou be jus - ti - fi - ed in thy say - ing:

T  
May - est thou be jus - ti - fi - ed in thy say - ing:

B  
May - est thou be jus - ti - fi - ed in thy say - ing:

Antiphon 2: *Dominus tanquam ovis*

S 1 clear when — thou art judged.

S 2 clear when thou — art — judged.

A *mf* He was led as a sheep to the slaugh-ter: — and he o-pened not his mouth.

T *mf* He was led as a sheep to the slaugh-ter: — and he o-pened not his mouth.

B *mf* He was led as a sheep to the slaugh-ter: — and he o-pened not his mouth.

Psalm 90: *Domine, refugium*

## Tone II

A

T/B

## Psalm tone verses 1-2, 5-6, 9-10. Harmonization verses 3-4, 7-8, 11-12.

1. Lord, thou hast been our re-fuge: from one generation to a-no-ther.
2. Before the mountains were brought forth; or ever the earth and the world were made: thou are God from everlasting, and world with-out end.
3. Thou turnest | man • to de- | struction:  
again thou sayest;  
Come again, ye | children | of the | night.
4. For a thousand years in thy sight are | but as | yesterday:  
seeing that is past as a | **watch** | in the | night.
5. As soon as thou scatterest them, they are even as a sleep: and fade away sudden-ly like grass.
6. In the morning it is green, and groweth up: but in the evening it is cut down, dried up, and wi-ther-ed.
7. For we consume away | in thy • dis- | pleasure:  
and are afraid at thy | wrathful | indig- | nation.
8. Thou hast set our | misdeeds • be- | fore thee:  
and our secret | sins • in the | light of • thy | countenance.
9. For when thou art angry, all our days are gone: we bring our years to an end, as it were a tale that is told.
10. The days of our age are threescore years and ten; and though men be so strong that they come to four-score years: yet is their strength then but labor and sorrow; so soon passeth it away, and we are gone.
11. But who regardeth the | power • of thy | wrath:  
for even thereafter as a man feareth,  
| so is | thy dis- | pleasure.
12. So teach us to | number • our | days:  
so that we may ap- | ply our | hearts • unto | wisdom.

Antiphon 3: *Contritum est*

S 1 My heart with-in me is bro-ken: all my bones shake.

S 2 My heart with-in me is bro-ken: all my bones shake.

A He was led as a sheep to the slaugh-ter: and he o-pened not his mouth.

T He was led as a sheep to the slaugh-ter: and he o-pened not his mouth.

B He was led as a sheep to the slaugh-ter: and he o-pened not his mouth.

Psalm 36: *Dixit injustus*

Tone VIII

S/S/A

T/B

**Psalm tone verses 1-2, 4, 10. Harmonization verses 3, 5, 11-12.**

1. My heart sheweth me the wickedness of the un-god-ly: that there is no fear of God be-fore his eyes.

2. For he flattereth himself in his own sight: until his abominable sin be found out.

3. The words of his mouth are unrighteous, and | full of • de- | ceit:  
neither doth he abhor | anything | that is | evil.

4. He imagineth mischief upon his bed; and hath set himself in no good way: neither doth he abhor anything that is evil.

5. Thy mercy, O Lord, reacheth | unto • the | heavens:  
and thy | faithful • ness | unto • the | clouds.

10. O continue forth thy loving kindness unto them that know thee: and thy righteousness unto them that are true of heart.

11. O let not the foot of pride | come a- | gainst me:  
and let not the hand of the un- | godly | cast me | down.

12. There are they fallen, | all that • work | wickedness:  
they are cast down,  
and | shall not • be | able • to | stand.

## Antiphon

S 1 My heart with - in me is bro - ken: all my bones

S 2 My heart with - in me is bro - ken: all my bones

A *f* Thou —

T *f* Thou —

B

Antiphon 4: *Exhortatus es*

S 1 shake. and in thy ho - ly Re - flec - tion.

S 2 shake. and in thy ho - ly Re - flec - tion.

A — hast en - cour - aged us — in thy power, O Lord: and in thy ho - ly Re - flec - tion.

T — hast en - cour - aged us — in thy power, O Lord: and in thy ho - ly Re - flec - tion.

B *f* Thou hast en - cour - aged us — in thy power, O Lord: and in thy ho - ly Re - flec - tion.

The Song of Moses: *Cantemus Domino*

## Tone IV

**Psalm tone verses 1-2, 4, 6, 20. Harmonization verses 3, 5, 7, 21-22.**

1. I will sing unto the Lord, for he hath tri-umph'd glo-rious-ly:  
the horse and his rider hath he thrown in-to the sea.
2. The Lord is my strength and song: and he is be-come my sal-va-tion.
3. He is my God, and I will prepare him an | habi- | tation:  
my father's God, | and I | will ex- | alt him.
4. The Lord is a man of war: – the Lord is his Name.
5. Pharaoh's chariots and his host hath he | cast • into the | sea:  
his chosen captains also are | **drowned** | in the | Red Sea.
6. The depths have cov-ered them: they sank into the bot-tom as a stone.
7. Thy right hand, O Lord, is become | glorious • in | power:  
Thy right hand, O Lord, hath | dashed in | pieces • the | enemy.
20. The Lord shall reign: for ev-er and ev-er.
21. For the horse of Pharaoh went in with his chariots; and with his horsemen | into • the | sea:  
and the Lord brought again the | waters • of the | sea up- | on them.
22. But the children of Israel | went on | dry land:  
– | in the | midst of • the | sea.



Antiphon 5: *Oblatus est*

S 1 *mf* He \_\_\_\_\_ was made an of - fering

S 2 *mf* He \_\_\_\_\_ was made an of - fering

A Thou hast en - cour-aged us \_\_\_\_\_ in thy power, O Lord: and in thy ho - ly Re - flec -

T 8 Thou hast en - cour-aged us \_\_\_\_\_ in thy power, O Lord: and in thy ho - ly Re - flec -

B Thou hast en - cour-aged us \_\_\_\_\_ in thy power, O Lord: and in thy ho - ly Re - flec -

S 1 be - cause he him - self de - sired it: and \_\_\_\_\_ him - self bare our sins.

S 2 be - cause he him - self de - sired it: and him - self bare our sins.

A tion.

T 8 tion.

B tion.

Psalm 147: *Laudate Dominum*

Tone II

**Psalm tone verses 1-2, 5-6, 9. Harmonization verses 3-4, 7-8, 10-11.**

1. O praise the Lord, for it is a good thing to sing praises unto our God:  
yea, a joyful and pleasant thing it is to be thank-ful.
2. The Lord doth build up Je-ru-sa-lem:  
and gather together the outcasts of Is-ra-el.
3. He healeth those that are | broken • in | heart:  
and giveth | medicine • to | heal their | sickness.
4. He telleth the | number • of the | stars:  
and | calleth • them | all • by their | names.
5. Great is the Lord, and great is his pow-er:  
yea, and his wisdom is in-fi-nite.
6. The Lord setteth up the meek:  
and bringeth the ungodly down to the ground.
7. O sing unto the | Lord with | thanksgiving:  
sing praises upon the | harp un- | to our | God.
8. Who covereth the heaven with clouds; and prepareth | rain • for the | earth:  
and maketh the grass to grow upon the mountains; and | herb • for the | use of | men.
9. Who giveth fodder unto the cat-tle:  
and feedeth the young ravens that call up-on him.
10. He hath no pleasure in the | strength • of an | horse:  
neither de- | lighteth • he in | any man's | legs.
11. But the Lord's delight is in | them that | fear him:  
and | put their | trust • in his | mercy.

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## Antiphon

S 1 He \_\_\_\_\_ was made an of-fering be-cause he him-self de-sired it: and \_\_\_\_\_ him-self bare our sins.

S 2 He \_\_\_\_\_ was made an of-fering be-cause he him-self de-sired it: and him-self bare our sins.

♩ = 69

S 1 *pp* Mine own fa - mil - iar friend, whom I trust - ed. Who

S 2 *pp* Mine own fa - mil - iar friend, whom I trust - ed. Who

A *pp* Mine own fa - mil - iar friend, whom I trust - ed. Who

T *pp* 8 Mine own fa - mil - iar friend, whom I trust - ed. Who

B *pp* Mine own fa - mil - iar friend, whom I trust - ed. Who

S 1 115 al - so did eat of my bread, hath laid great wait for me.

S 2 al - so did eat of my bread, hath laid great wait for me.

A al - so did eat of my bread, hath laid great wait for me.

T 8 al - so did eat of my bread, hath laid great wait for me.

B al - so did eat of my bread, hath laid great wait for me.

Antiphon upon the Benedictus: *Traditor autem*

Mode I

T/B 8 Now he that be - tray - ed him gave them a sign, say - ing:  
T/B 8 Whom - so - ev - er I shall kiss, that same is he; hold him fast.

The Cantic of Zacharias: *Benedictus*

Tone I

 8  
1. Bless-ed be the Lord God of Is - ra - el: for he hath vi - sit - ed and re - deem - ed his peo - ple.  
2. And hath rais - ed up a might - y sal - va - tion for us: in the house of his ser - vant Da - vid.*Verse 3 in harmony.*

129 129  
4. That we should be sav - ed from our e - ne - mies: and from the hands of all that hate us.

*Verse 5 in harmony.*
 129  
6. To per - form the oath which he swore to our fore - fa - ther A - bra - ham: that he would give us.*Verse 7 in harmony.*
 129  
8. In ho - li - ness and righ - teous - ness be - fore him: all the days of our life.*Verse 9 in harmony.*
 129  
10. To give know - ledge of sal - va - tion un - to his peo - ple: for the re - mis - sion of their sins.*Verse 11 in harmony.*
 129  
12. To give light to them that sit in dark - ness, and in the sha - dow of death: and to guide our feet in - to the way of peace.

## Harmony for the Benedictus

S/S/A

T/B

3. As he spake by the mouth of his | holy | **Pro-** | phets:  
which have been | since the | world be- | gan.

5. To perform the mercy promised to | our fore- | **fa-** | thers:  
and to remember his | holy | cove- | nant.

7. That we, being delivered out of the hand | of our | ene | mies:  
might | serve him | without | fear.

9. And thou, Child, shalt be called the Prophet | of the | **High-** | est:  
for thou shalt go before the face of the Lord | to pre- | pare his | ways.

11. Through the tender | mercy | of our | God:  
whereby the Day-spring from on high hath | visit- | **ed** | us.

## Antiphon

T/B

8 Now he that be - tray - ed \_\_\_\_\_ him gave \_\_\_\_\_ them a sign, \_\_\_\_\_ say - ing:

T/B

8 Whom-so - ev - er I shall \_\_\_\_\_ kiss, \_\_\_\_\_ that same \_\_\_\_\_ is he; hold \_\_\_\_\_ him \_\_\_\_\_ fast.

*Christus factus est*

*♩ = 69*

*p* *mp* *mf*

S 1 Chris - tus, Chris - tus, Chris - tus

S 2 Chris - tus, Chris - tus, Chris - tus, \_\_\_\_\_

A *p* *mp* *mf* Chris - tus, Chris - tus, \_\_\_\_\_ Chris - tus fac - tus

T *p* *mp* *mf* Chris - tus, Chris - tus, \_\_\_\_\_ Chris - tus \_\_\_\_\_ fac - tus

B *p* *mp* *mf* Chris - tus, Chris - tus, Chris - tus fac - tus

*p*

S 1 fac - tus est, Chris - tus, Chris - tus

S 2 Chris - tus fac - tus - est, *p* Chris - tus, Chris - tus \_\_\_\_\_

A *p* est, Chris - tus, Chris - tus, Chris - - - - tus

T *p* est, Chris - tus, Chris - tus, Chris - tus

B *p* est, Chris - tus, Chris - tus, Chris - tus

S 1 *mf*  
fac - tus est pro no - bis fac - tus est, fac - tus

S 2 *mf*  
fac - tus est pro no - bis o - be - di - ens, o - be - di - ens,

A *mf*  
fac - tus est o - be - di - ens, o - be - di - ens, o -

T *mf*  
8 fac - tus est pro no - bis o - be - di - ens, o -

B *mf*  
fac - tus est pro no - bis fac - tus est pro no -

S 1  
est o - be - di - ens us - que ad mor - tem,

S 2  
o - be - di - ens, o - be - di - ens us - que ad

A  
be - di - ens, o - be - di - ens, o - be - di - ens us - que ad mor - tem,

T  
8 be - di - ens, o - be - di - ens o - be - di - ens us - que ad

B  
bis o - be - di - ens us - que, us - que ad mor -



S 1  
us - que ad mor - tem, mor - tem

S 2  
mor - tem, ad mor - tem, mor - tem

A  
mor - tem, mor - tem

T  
mor - tem, ad mor - tem, mor - tem

B  
- tem, mor - - - tem, mor - tem

S 1  
mor - tem au - tem cru - cis.

S 2  
mor - tem au - tem cru - cis.

A  
mor - tem au - tem cru - cis.

T  
mor - tem au - tem cru - cis.

B  
mor - tem au - tem cru - cis

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